

GUITAR

5 SONGS
with bass lines

PARAMORE
"THE ONLY EXCEPTION"

JOHN LENNON
"HAPPY XMAS (WAR IS OVER)"

PAUL McCARTNEY
"MAYBE I'M AMAZED"

TRIVIUM
"ANTHEM (WE ARE THE FIRE)"

AVENGED SEVENFOLD
"UNHOLY CONFESSIONS"

1 of 2
Covers!
Lennon &
McCartney!

Lennon

The Beatles and Beyond!

JOHN LENNON
THE MAKING OF
DOUBLE FANTASY

PAUL McCARTNEY
ON THE BEATLES, WINGS
AND HIS SOLO CAREER

KLAUS VOORMANN
RARE INTERVIEW WITH
THE REAL "FIFTH BEATLE"

RANDY RHOADS • RON WOOD • ALICE IN CHAINS • DEFTONES • MASTODON





photo: Meuro

Orianthi

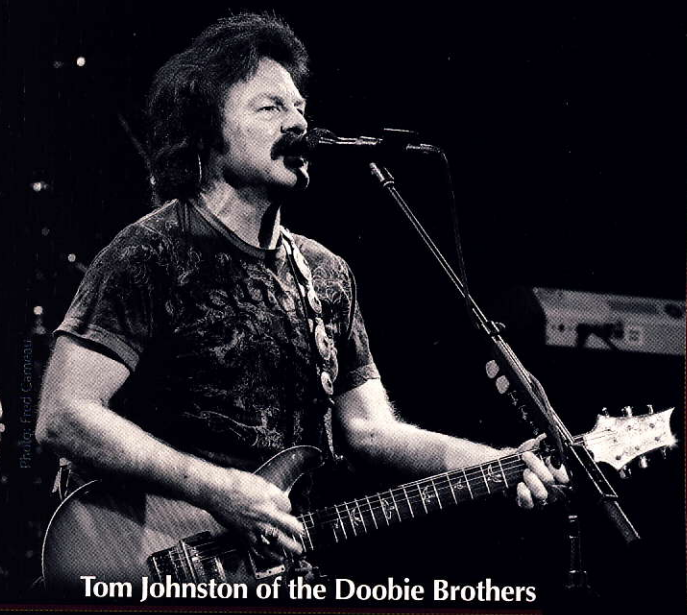


Photo: Fred Carpentier

Tom Johnston of the Doobie Brothers

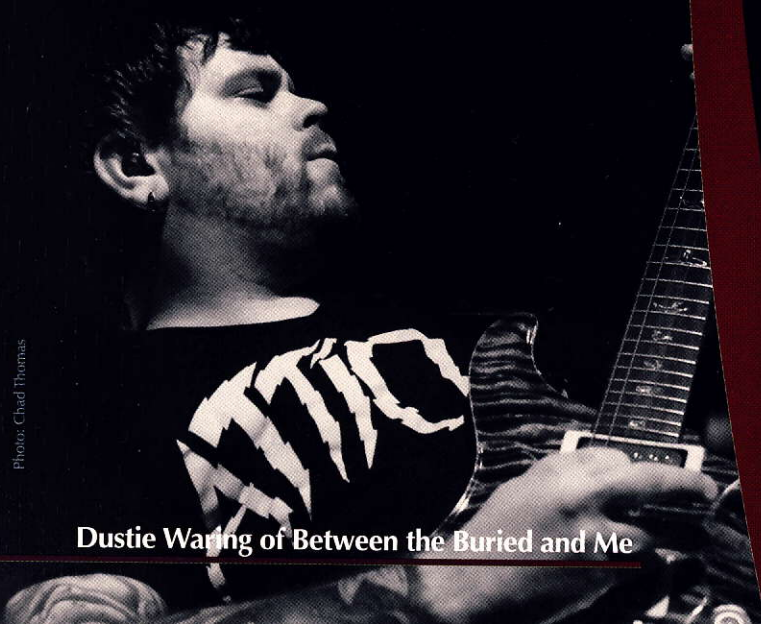


Photo: Chad Thomas

Dustie Waring of Between the Buried and Me

Diversity

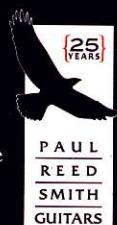
[də-vər-sə-tē], *noun*

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VOL. 31/NO. 13 ★ HOLIDAY 2010

YESTERDAY & TODAY



WE'RE LIVING in a weird time for anyone who makes music, let alone anyone who enjoys it. Never before have so much technology and money been used in the service of creating music. Yet, music has become among the most disposable of commodities. Every month, hundreds, perhaps thousands, of songs get professionally recorded. Most of them come and go in the blink of an eye. Even the biggest Top 40 hits seem to be forgotten the moment they leave the charts. The prevailing attitude among music consumers is, as Dave Grohl recently sang in "All My Life," "done, done, and I'm on to the next one."

I'm not sure of the cause behind this dysfunction. Perhaps it's a failure on the part of current artists to connect meaningfully with listeners; or maybe

the sheer amount of product is preventing today's music from having any lasting resonance. Whatever the case, the current situation makes the work of John Lennon and Paul McCartney even more interesting and absurdly miraculous. Not only did they create hit songs and albums that reflected and inspired their times but their songs continue to delight and inspire listeners decades later.

How did they do it? People have been trying to unravel that magic for years. We continue to do so in this issue of *Guitar World* with several terrific stories that follow the two great songwriters from their days in Hamburg in the early Sixties to their solo careers. Along the way, we offer some insights into their creative process and take a look at a batch of brilliant reissues from the Beatles,

Lennon and McCartney that have arrived just in time for this year's Holiday seasons.

In particular, we are pleased to present a rare interview with a man who saw it all go down firsthand—the great musician and artist Klaus Voormann. Voormann knew Lennon and McCartney like few others. Beyond being a friend, he collaborated with them as a graphic artist (he created the striking ink-and-collage artwork of the group's 1966 album, *Revolver*) and often performed as a bassist with Lennon during the former Fab's solo career. Voormann offers a unique perspective on these two legends and gives us a little insight into what makes a pop hit still relevant 40 years later.

—BRAD TOLINSKI
Editor-in-Chief



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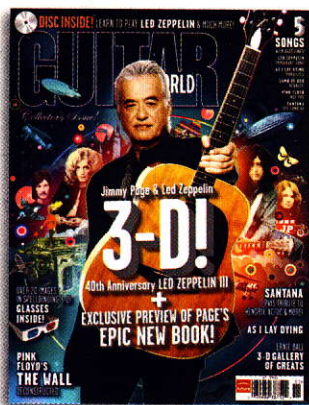
Paul Gilbert, graduate
Guitar Institute of Technology at MI.
Solo artist, Mr. Big, Racer X

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SOUNDING BOARD

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3-D...

The November 2010 issue was awesome. Not only were the 3-D images badass but the rest of the content was spot-on as well. Keith Wyatt's "Stretch Marks" lesson [*Talkin' Blues*] was surprisingly helpful. I have been playing guitar for 18 years, though mostly just rhythm, and am still trying to define my sound as a lead player. The exercises in Keith's column are really helping me find my own six-string voice. In addition, I thought the product reviews on the disc were great. It's nice to get an idea of a product before driving to the music store, and Paul Riario does a great job in covering all the features of the products. Thanks for a terrific issue!

—Tim Alvers

The November issue was, in my opinion, simply the best issue of any music magazine of 2010. I'm an old guy, and Carlos Santana, Pink Floyd and Led Zeppelin ring deep in my musical heart. I'm still getting through the issue, but no doubt I'll be reading and re-reading this one for a while. Thank you for a job very well done!

—Dave Coy

I really enjoyed the 3-D photos and artwork in the November issue. Yeah, it's silly, but it's still fun. The interviews with Jimmy Page were a good read too. Great job all around on this one—it's definitely a keeper.

—Seth Fleishman

...Or Not 3-D?

I just received my November issue in the mail. Don't ever do that 3-D shit again.

—Brandon Johnson

It's bad enough every two-bit movie that comes out now is in 3-D—now I have to wade through a guitar magazine while wearing dorky glasses. Part of the enjoyment of being a *Guitar World* subscriber is looking at the kick-ass, clear, sharp and energetic photos of all types of musicians rockin' onstage. As a collector of *Guitar World*, it's fun to go back and look at old issues. But this issue will be wasted with the trendy technology long after the glasses have been lost, thrown away or chewed up by the dog.

—Rowan M.

Please, no more 3-D issues. I am not 12 years old. And if I have to read one more interview with that self-inflated bore Carlos Santana, I am going to pull my hair out. What a windbag!

—Cindy Carr

Are We Square?

I was impressed by your recent Jimi Hendrix issue of *Guitar Legends*, especially because I hadn't seen some of those photos for many years. Though I did find a mistake. The magazine says that the photos on pages seven and 23 were taken at the Felt Forum in New York on January 28, 1970. I was at that show—but it was at Madison Square Garden proper, not the Felt Forum. Outside of this mistake, the issue was great.

—Wayne Formula

Dinosaur Disc

As a subscriber to your mag for many years, I have to say that your new *Guitar World* Digital player [located at guitarworlddigital.com] is awesome and long overdue. CDs as a format have been around for many years, but the time is coming when they will go the way of the cassette, and DVDs won't be too far behind either. Great to see *GW* embracing a new method of video delivery.

—Kevin Hubschman

Knucklehead

While reading a recent edition of Ed's Shed, I was reminded of a mishap I had while trying to pry the two-sided control-knob shaft apart on my 1979 Kramer Pacer. Instead of using a small screwdriver to pry the shaft open, I grabbed two small steak knives... one for each hand. I proceeded to work the two halves of the splined shaft open from both sides with a fair amount of pressure. Before I could blink, one-half broke, and 45 minutes later I was at the doctor's office getting seven stitches in three knuckles on my fret hand. Pretty dumb, huh?

—Jay McAllister

Rocktober

Thanks for the awesome interview and lesson with Alexi Laiho in the October issue. Watching his video lesson made me learn to look past the...uh...“singing” and listen to the actual music. It even helped me come up with some riffs of my own. Keep 'em coming!

—Eddie Rowan

DEFENDERS OF THE FAITH



Gabriel Collier

AGE 15

HOMETOWN Plainfield, IN

GUITARS Fender Stratocaster and Yamaha FG700S acoustic

SONGS I'VE BEEN PLAYING "Raining Blood" by Slayer, "A New Level" by Pantera and "Behind Blue Eyes" by the Who
GEAR I MOST WANT 1984 Gibson Explorer with EMG Zakk Wylde pickups



Nicholas Faber

AGE 10

HOMETOWN Owosso, MI

GUITARS Peavey EVH Wolfgang Special, Gibson Les Paul, three Fender Stratocasters, Epiphone SG

SONGS I'VE BEEN PLAYING "Crazy Train" by Ozzy Osbourne and "Bad Girlfriend" by Theory of a Deadman
GEAR I MOST WANT Gibson Don Felder "Hotel California" EDS-1275 Double-Neck



Johnny Tubad

AGE 15

HOMETOWN Florissant, MO

GUITARS 1966 Danelectro Convertible, Drive Wildfire X2, Washburn Chicago Series, Squier Telecaster Gone Wrong

SONGS I'VE BEEN PLAYING "Glorified G" by Pearl Jam, "Sliver" by Nirvana, "My Girl" by the Temptations
GEAR I MOST WANT Epiphone Firebird Studio, Fender Jaguar, Rickenbacker 381/12V69

ARE YOU A DEFENDER OF THE FAITH? SEND A PHOTO, ALONG WITH YOUR ANSWERS TO THE QUESTIONS ABOVE, TO DEFENDERSOFTHEFAITH@GUITARWORLD.COM. AND PRAY!

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Tune-Ups

25 BETCHA CAN'T PLAY THIS! 26 DEAD

30 SETLIST

& much more!



Alter Bridge Return with *III*

Mark Tremonti talks about their latest effort and reports on Creed's next move.

by STEVEN ROSEN Photo by CARLOS AMOEDO

AS GUITARIST WITH BOTH Alter Bridge and Creed, Mark Tremonti is mad busy these days. Last year, he and the newly regrouped Creed released *Full Circle*, the band's first album in more than eight years, then promptly headed out on tour to support the record. Shortly after coming off the road, Tremonti was back in the studio with Alter Bridge to make *AB III*, the group's newly released album.

"The biggest challenge was to have Alter Bridge not sound like Creed," Tremonti says of the new disc. That's no mean feat: after all, both bands feature him, bassist Brian Marshall and drummer Scott Phillips; only the singers—Alter Bridge's Myles Kennedy and Creed's Scott Stapp—are different. "I was conscious of making the Creed songs shorter and easier to digest," he says. "Whereas with Alter Bridge it could be a seven-minute song with 18 different guitar parts."

True to that approach, *AB III* is layered with Tremonti's signature

speed metal rhythm chops, intricate fingerpicking patterns and solos that range from the feverishly lyrical ("Ghost of Days Gone By") to the brutally unorthodox ("All Hope Is Gone"). He was assisted by Kennedy, who augments Tremonti's six-string attack with blues and jazz licks that add a web of dark ambience. "The core of our sound is pushing the technical limits and orchestrating things," Tremonti says. "I bring the heavy metal and classical thing, and Myles just fills the spaces perfectly."

Alter Bridge will take this double-barreled guitar assault back on the road later this year in England and Europe. Afterward, Tremonti and Creed will head out for the second leg of their reunion tour. Apparently, the time apart has been good for the group—and continues to be. "Looking back on all the years with Creed, it's easier to recognize the success you had when you step out of it," Tremonti says. "It was just a matter of us taking the time apart and growing up." □



Long Live the King

Guitar Center crowns Randy Scott the new King of the Blues.

RANDY SCOTT BEAT OUT thousands of other guitarists to claim the grand prize at Guitar Center's fourth-annual King of the Blues event, the nationwide search for the next great undiscovered blues guitar player.

The amiable, blond-haired guitarist from Hacienda Heights, California, competed against four other extremely talented finalists at the House of Blues in Los Angeles. Scott played an extremely melodic swing-style blues in front of a live audience and a panel of acclaimed judges that included Joe Bonamassa, Kenny Wayne Shepherd, Tonight Show Band member Jimmy Vivino, Elliot Easton, blues legend David "Honeyboy" Edwards, Earwig Music Company founder Michael Frank, Pete Anderson and *Guitar World* editor-in-chief Brad Tolinski.

"While the other performers burned, Randy impressed us

with his extremely tasteful playing and professional stage presence," Tolinski says. "In a world where you can go over the top, he played it cool, and it worked."

The finalists shared the stage with Edwards as well as with world-renowned guitarist Derek Trucks, leader of the Grammy Award-winning Derek Trucks Band and member of the Allman Brothers Band. As Guitar Center's King of the Blues, Scott received \$25,000 cash, a boatload of gear, and endorsement deals from Gibson, Ernie Ball, Boss and Egnater.

"That was the best day of my life, it really hasn't sunk in yet," Scott says. "I had given up music for nine years, and the people of Guitar Center have shown tremendous support and encouragement toward my journey back into playing the blues. I'm going to play every day for the rest of my life to make up for those nine years." □



King of the Blues 2010 judges: (from left) Easton, Bonamassa, Anderson, Edwards, Vivino, Shepherd, Tolinski and Frank



Warren DeMartini OF RATT



What inspired you to start playing the guitar?

I was the youngest in my family and had four older brothers. They were all listening to the great British Invasion music in the late Sixties when I was around seven or eight years old. Then, later, one of my older brothers snuck me in to see the film *Woodstock*, and that left a huge impression on me. I really knew then what I wanted to do.

What was your first guitar?

It was a modest starter model. The tuning pegs were so cheap that it would not stay in tune, and that made it impossible for me to get anywhere on it. Eventually, I got frustrated and smashed it like Pete Townshend did at Woodstock. And of course, that was the last guitar I ever got. I then had to go get myself a dirty job in order to save enough money to go buy another one, a Cimar Les Paul copy, when I was 14.

What was the first song you ever learned?

It was "Sunshine of Your Love" by Cream. I learned the riff by ear.

Do you remember your first gig?

I was around 15, and it was at my high school with my first band, the Plague. We were performing at an after-football dance. We played stuff by the Scorpions, UFO, Aerosmith and bands like that.

Ever had an embarrassing onstage moment?

Ratt were playing an arena in Memphis that had a 10-by-10

octagonal riser on each side of the stage. At the beginning of the show, I would be on one riser and [guitarist] Robbin Crosby would be on the other. We would start the song, and then as the intro ended, we'd both jump off and land on the center of the stage together. On this particular night, there was a lot more humidity than usual, which caused the risers to be more unbalanced. So as I went to jump, the riser felt more like a diving board, giving me more momentum, so I completely wiped out. I skidded across the stage, and when I finally came to a stop, the first thing I saw was Robbin laughing hysterically. For it to happen in front of so many people was really embarrassing.

Got any advice for young players?

If you plan to make a living at guitar playing, you need to trust your judgment and follow your gut instinct about things as they happen. Doing this can help you respond to challenges that you're not expecting and find your musical direction.

What is your favorite piece of gear?

I don't have a favorite. I think every piece of gear is interlinked to something else, so it all matters—from the tuning pegs to the type of strings you use to the pickups and the materials that the guitar is made with. And that's even before you get to guitar cables, tube amps, speakers or any of that stuff.

— JOE MATERA



Jinxx (left) and Pitts

Black Veil Brides Drop Album Debut

The glam-metallers hit their stride with *We Stitch These Wounds*. by MIKAEL WOOD Photo by KEVIN SCANLON

TAKE A LOOK AT Black Veil Brides and you might conclude that what sets this Los Angeles quintet apart from its peers is the band's outré image—think guyliner, mile-high hairdos and more ripped mesh than on a junior varsity basketball team. According to rhythm guitarist Jinxx, though, the Brides' visual flair is actually less distinctive than its sound, which he says bears the evidence of his study as a classical violinist. "I'm a huge fan of baroque music, and I use it in our breakdowns and our interludes," Jinxx explains. "You can hear little riffs and harmonies in there that were influenced by Bach's Inventions. A lot of bands calling themselves metal or hardcore right now, there's nothing all that musical about what they do. That's why we're different. We're not afraid to be adventurous."

Nor are they afraid of pop. On *We Stitch These*

Wounds, Black Veil Brides' recently released debut, Jinxx and his bandmates (including lead guitarist Jake Pitts) use those highbrow elements to spruce up super-catchy glam-metal jams that wouldn't turn off an old-school Mötley Crüe fan. (Perversely, they save their handsomest melody for "The Mortician's Daughter.") Jinxx and Pitts joined the band last year at the behest of frontman Andy Six, but Jinxx claims they've already established a nearly telepathic rapport. "One of us will start a riff and then the other will finish it," he says. Pitts cites Synyster Gates and Zacky Vengeance of



GUITARS (both) B.C. Rich
AMPS (both) Fuchs Mantis
STRINGS (both) Ernie Ball

Avenged Sevenfold as a model six-string team.

Not unlike Avenged, Black Veil Brides have attracted huge interest online, where the band's video for "Knives and Pens" has racked up over 16 million views on YouTube. Not all of the attention is positive, of course: "Dis song suks dikhole," wrote one user rather memorably. But Pitts isn't worried. "People either love or hate this band," he says. "Either way, they're talking about us." ■

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Martin (left) and Ezequiel

Latin Metalists Pluck with Tradition

Argentina's acoustic duo Seis Cuerdas have brotherly love for flamenco-inspired shred.

By JOE LALAINA Photo by BYONG-HO KIM

HAVE RODRIGO Y GABRIELA met their match? The Mexican duo has made a name for itself by fusing metal influences with flamenco-style acoustic guitar playing. But now it may have a little competition, courtesy of Martin and Ezequiel Etcheverry, the two brothers behind the acoustic guitar duo Seis Cuerdas (Spanish for "six strings"). Hailing from Argentina, the duo mixes elements of metal, classical and especially flamenco into an intoxicating shred-inspired brew. The result can be heard on *Mar Adentro*, Seis Cuerdas' latest album.

"Our inspiration comes from bands like Iron Maiden, Yngwie Malmsteen, Van Halen

and Paco de Lucia," Ezequiel explains. And lest anyone think the brothers take their musical cues from Rodrigo y Gabriela, he notes, "We formed Seis Cuerdas in 2000 and have been playing this style of music for years."

Armed with just their guitars and fierce finger dexterity, the Etcheverrys emigrated to Los Angeles from Buenos Aires in 2001 to pursue success with their metal band. They continued performing on the side as Seis Cuerdas, but when their metal act stalled, the acoustic work became their main focus. "By 2006, we began to be more fulfilled writing and playing the music of Seis Cuerdas," Martin says.

Enter Iron Maiden guitarists Adrian Smith and Janick Gers, who became fast friends with the brothers. Martin says, "Whenever they were in L.A., they would come to our

See Martin & Ezequiel perform "Mar Adentro" on this month's disc OR AT GUITARWORLD DIGITAL.COM!

shows, and they'd invite us backstage to the Maiden shows. Finally Janick said, 'Forget the metal band, this is your thing.' Those words of encouragement confirmed what we were already thinking."

Since then, the brothers have found their audience expanding beyond headbangers in Metallica and Slayer T-shirts to include small children and their parents, and senior citizens. "Some are attracted to the shredding and technique while others are moved simply by the rhythm and melodies," Ezequiel says. "It's evidence of the diversity of our music." □

IN BRIEF The world's most extensive **Nirvana** exhibition of memorabilia will be unveiled in April 2011 at the Experience Music Project in Seattle. *Nirvana: Taking Punk to the Masses* will feature a never-before-exhibited high school painting by **Kurt Cobain**, the Teac reel-to-reel tape machine on which a young Cobain recorded material for his pre-Nirvana bands, Cobain's handwritten lyrics, the *In Utero* tour winged-angel stage prop, numerous instruments, photos and more. For information, visit empsfm.org... *Starting Over: The Making of John Lennon and Yoko Ono's Double Fantasy*, a 272-page hardcover book by author Ken Sharp celebrating the 30th anniversary of the classic album, was recently released via MTV/Gallery Books. Visit simonandschuster.com for more information... Upcoming CD/DVD releases include **Heaven & Hell**: *Neon Nights* (Eagle Rock), which captures the **Ronnie James Dio**-fronted group performing at the Wacken Open Air Festival in July 2009, and *In Session* (Stax Records), a one-time Canadian sound-stage performance from December 1983 featuring **Albert King** and **Stevie Ray Vaughan**.



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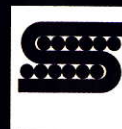


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Root (left)
and Rand



DEAR GUITAR HERO

JIM ROOT & JOSH RAND OF STONE SOUR

They're named for a drink and related to a band of mask-wearing dudes from Des Moines. But what **GUITAR WORLD** readers really want to know is...

Interview by KORY GROW Photo by TIMOTHY HUGHES

♦ What were some of the ideas behind the writing and recording of the new Stone Sour album, *Audio Secrecy*?

—Ronnie Stahl

JIM ROOT It was fueled by a little anger, a little insecurity, a little bit of God complex, like, "This is the greatest shit in the world"—along with feeling like, "I don't know if this shit's worth anything." [laughs] I was kind of right on the fence with everything, so every day was a different emotion. I'm my own worst critic.

JOSH RAND It was definitely a trying process this time around. The whole idea for us was not to recreate [2006's] *Come What(ever) May*. On a couple of occasions, someone submitted a song—all five of us in the group write—and the other guys would be like, "We've already been there, done that." As the writer of the song, that kind of thing can make you a little angry. I would say that between writing, preproduction and recording, we experienced every emotion possible.

♦ What were your main guitar and amp setups when recording *Audio Secrecy*?

—Raymond Scott

ROOT We had an endless list of amps and guitars at our disposal. My main guitar for the heavy tracks was my prototype white Telecaster. For clean guitar tones, I used a Strat and my Gretsch Brian Setzer model.

My basic amp setup for heavy tones was an Orange Rockerverb 100 with a Bogner Uberschall that was modded for me. The Orange went through an Orange cabinet, and the Uberschall went through an older Marshall cabinet loaded with Greenbacks. We used a Little Labs PCP [guitar splitter] to blend my guitar's signal with those two amps. I also used a Budda combo on a lot of stuff. For the cleaner stuff, my amps were a late-Sixties Vox AC30 combo and a Bat Cat Hot Cat.

RAND My main guitar was a candy-apple PRS and a Hughes & Kettner Triamp. That was my main guitar for recording. And it's the same live.

"WHEN YOU'VE GOT A MASK ON, YOU'RE KIND OF INVINCIBLE."

—JIM ROOT

♦ Josh, since Jim also plays guitar in Slipknot, does he ever write something that you think just isn't right for Stone Sour?

—Dan C.

RAND Actually, I'm the one who brings all the heavy stuff to Stone Sour. A perfect example is the song "The Pessimist," which hasn't been released yet. It's actually the heaviest, fastest song that we've ever done, which is sort of why it got shelved. I used the Hindu scale for the solo, and I consider it the best solo I've recorded. It's probably the fastest solo I've ever played, and I even harmonized it in thirds. It's pretty

cool. But of course it probably will never come out. [laughs]

♦ What is the origin of the name Stone Sour?

—Kevin

RAND I wasn't in the band at the time, but according to the story, the band had a meeting to come up with a name. The original drummer, Joel Ekman, brought a drink menu to help get some ideas going. Corey liked Stone Sour—he thought the name stuck out.

ROOT [laughs] There was a point in time where we were trying to change the name before we put out the first record. We considered all sorts of names—everything from Tarantula Bomb to Superego to Section 8. Some of them were already taken, and some of them were kind of campy sounding. So we just decided to stick with Stone Sour. After all, what's in a name?

♦ How do you guys split up the guitar duties in the studio?

—Nicholas Zarahrias

RAND We just play. Jim likes



→ Jim, what was your fondest memory of your Slipknot bandmate Paul Gray, who recently passed away? —Lisa D.

ROOT Probably one of the greatest things about Paul was that he had so much love for everything. I know

that he would have been the guy that would have listened to our record and genuinely been really into it. And he would have had a lot to say about the recording and the writing and some of the melodies. It's his genuine love of people that I really remember.

to do all the ear candy and overlaying, and I usually play the main rhythm track. As for solos, we tend to split them up. On the first two records, whoever wrote the song played the solo, but this time around, Nick [Raskulinecz, producer] divided them up between us. I initially wasn't going to play any solos on this record, but I was forced to. [laughs] I played the solos on "Bitter End," "Perfect" and the first half of "Mission Statement." I've already proven to myself that I can play fast, so this time out I wanted to work on some voicings and things that I needed to improve upon.

ROOT In fact, Corey [Taylor, vocalist] plays a solo on "Pieces." Originally, I was gonna play it, but it was one of those days when I was off doing something else. Because of time constraints, Nick decided to have Corey do it. It's a good solo—it's pentatonic, which is the way Corey plays—and it really fits the song, and that's all that matters.

→ Jim, in Slipknot you guys wear masks, but Stone Sour doesn't. Is it weird to go from one to the other?

—Robert Wilson Jr.

ROOT It's absolutely weird, and every time we switch gears to do an album with Stone Sour, it's something I kind of freak out about. I'm just starting to feel comfortable in my own skin

without a mask onstage. When you've got a mask on, you're kind of invincible. It's almost like nobody can see you, and you can do what you want to do without consequences. But when you don't have it on, you kind of feel naked up there. It is a bit weird.

→ Josh, what's the craziest thing you've seen in the audience while playing? —Jan

RAND It would probably be the two lesbians who sat right in front of me at one of the shows on the last tour. They actually got removed, because they started taking off clothes and were just going for it. Security came and took them away. I really didn't move very much during that show. [laughs] I was like, Wow, this is insane!

→ Jim, what was your fondest memory of your Slipknot bandmate Paul Gray, who recently passed away? —Lisa D.

ROOT Probably one of the greatest things about Paul was that he had so much love for everything. I know that he would have been the guy that would have listened to our record and genuinely been really into it. And he would have had a lot to say about the recording and the writing and some of the melodies. It's his genuine love of people that I really remember. □

IT'S ON! 2010 Guitar World Readers Poll

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Ozzy or **Slash**? **Avenged Sevenfold**
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Will **Angus** or **Eric** finally
be inducted into the
Guitar World Hall of Fame?



Can **Gus G.** overtake **Satch**
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Is **Cage the Elephant** the
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BUDDY GUY

Madison Square Garden • July 28, 2010 • New York City

Interview by RICHARD BIENSTOCK Photos by CARLA FREDERICKS

1. Nobody Understands Me
But My Guitar
2. Hoochie Coochie Man
3. She's Nineteen Years Old
4. Love Her With a Feeling
5. Someone Else is Steppin' In
(Slippin' Out, Slippin' In)
6. Damn Right, I Got the Blues
7. Skin Deep
8. I Just Want to Make
Love to You
9. Drowning on Dry Land
10. Boom Boom

Medley:

Strange Brew
Voodoo Child
Sunshine of Your Love

"Nobody Understands Me but My Guitar"

"I don't use a set list. If I did, it would be like I'm just trying to please Buddy Guy. [The set list shown here reflects the songs Guy performed on this evening, as the opening act for Tom Petty and the Heartbreakers.] When I go out onstage, I play for all the people who thought enough of me to come out to the show. And when I'm coming at you, you can be sure I'm gonna do it with a Buddy Guy song."

"Hoochie Coochie Man"

"I do some Muddy Waters every night. If I go out there and hit a Muddy Waters note, everybody looks up and smiles, and you got it. Everybody knows Muddy. If you listen to 'Voodoo Child,' that's a Muddy Waters tune: 'I'm going down to Louisiana to get me a mojo hand.' You slow that down and that's exactly what that is."

"Damn Right, I've Got the Blues"

"If you really want to know what I'm gonna play when I go up onstage, I'll tell you: blues. [laughs] But I don't play nothing the same way every night. My band always has to watch me to see what's coming. I'm not always right, because I make a lot of mistakes up there. But I always play the blues."

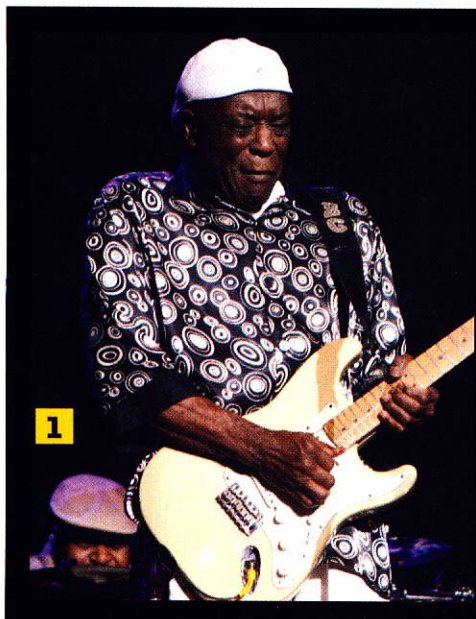
"Skin Deep"

"This was inspired by what my mother used to tell me. She would sit in front of the mirror combing her hair, and I would run by and say, 'I'm so beautiful.' And she would say, 'Yes, but that's only skin deep.'"

"Strange Brew"/"Voodoo Child"/"Sunshine of Your Love"

"When I first came to New York in 1967, it was a time when the blues was changing. They started calling it Chicago blues, Memphis blues, Texas blues, Motown. And then Hendrix and the British guys like Eric Clapton turned the amplifiers up and they started calling it rock, acid rock and whatever else you want to call it. But you know, it's come a long ways and got all these different names, but in the end it's all just M-U-S-I-C."

"If I go out and hit a Muddy Waters note, everybody looks up and smiles."

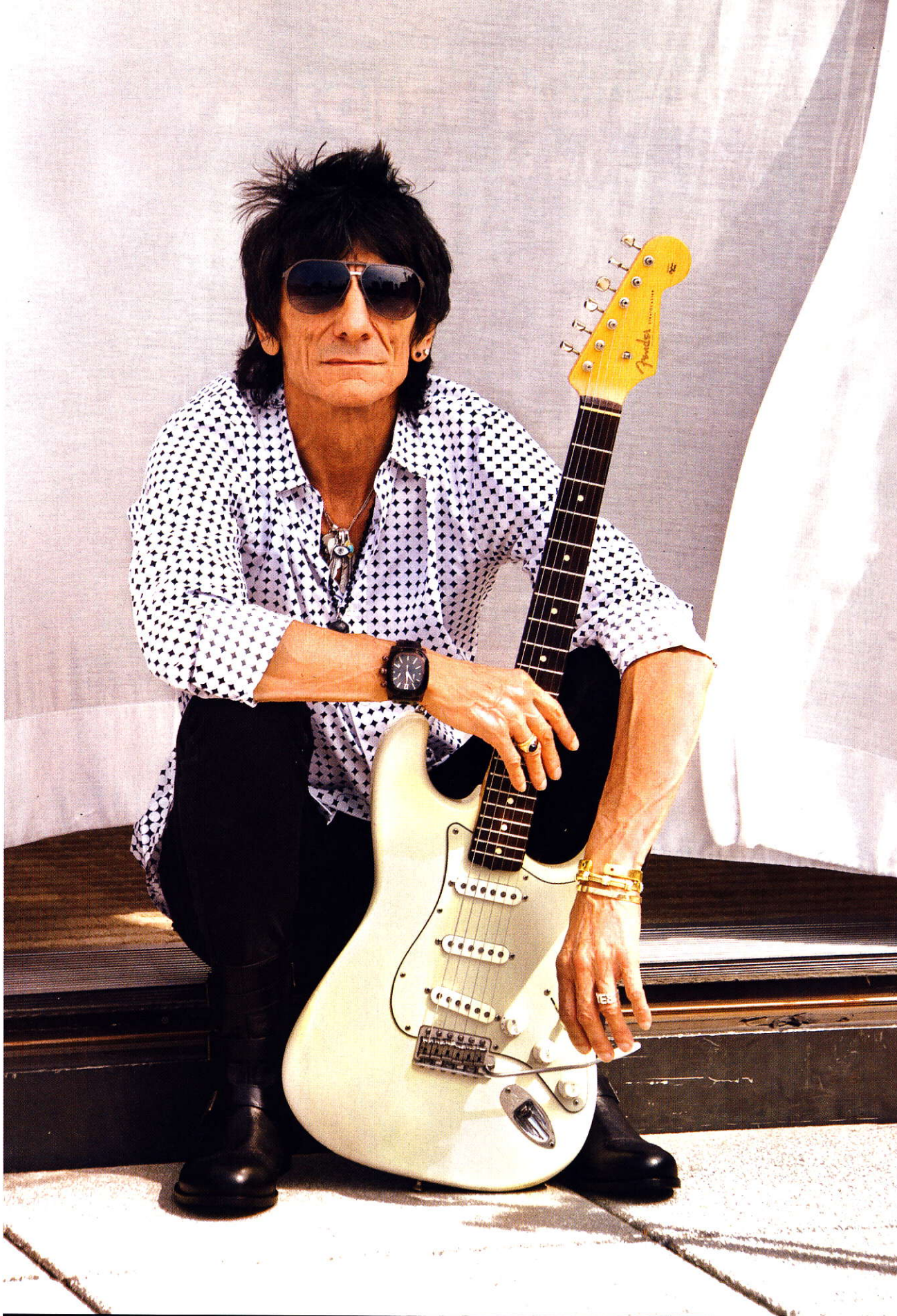


1. Fender Buddy Guy Signature Stratocaster

"I have two of my Buddy Guy Strats onstage: a beige/white one and a polka-dot one. I just use them straight up. I'm an old-fashioned guy. Even when I was a teenager, when cars started having different types of motors and all those other things, I never did care. All I wanted to do was get in the car and drive."

2. Buddy Guy Signature Series Chicago Blues Box amp

"The Blues Box is my amplifier. I've been playing that for the last six or seven years. I'm trying to get closer to the sound of my original Fender Bassman, and these guys [the amp is built by Butler Custom Sound, in Illinois] get as close to it as I've heard."



STYLIST: CANNON AT JUDYCASEY.COM. MARKET EDITOR: HELEN BARBIERI.



Newly clean and sober, **ROLLING STONE RON WOOD** teams up with **SLASH, BILLY GIBBONS** and an all-star cast of old and new friends for ***I Feel Like Playing***, his hot new solo album.

FOR 35 YEARS NOW, Ronnie Wood's schedule—and much of his existence, really—has been set, changed and rearranged by two people far more famous and powerful than he. So it came as little surprise on a recent autumn morning in New York City when Wood's publicist called to inform *Guitar World* that his interview to discuss his new album, *I Feel Like Playing*, would have to be postponed after two gentlemen had requested his presence at lunch during our appointed hour.

What was surprising, however, was the identity of the dynamic duo—not his bandmates Mick Jagger and Keith Richards but rather President Barack Obama and former President Bill Clinton. The two world shakers were in town for the annual U.N. General Assembly meetings, and somehow they ended up hanging out with one of the bad boys of rock and roll.

"We had a lovely time," Wood says a few days afterward, when our interview takes place. His voice is gruff—chalk it up to lack of sleep and 40 years of cigarettes—but he's chipper and still pinching himself over the experience of rubbing shoulders with past and present leaders of the free world. "You know, Bill Clinton is a big fan of mine, it turns out," Wood says. "He told me, 'Ronnie, I've got your paintings

in my office and my home.' And I told him, 'Well, now you've got a copy of my new record. Even better!'"

As one might expect, *I Feel Like Playing* is a loose, ragged but altogether engaging affair, filled with swaggering rockers ("Thing About You," "I Don't Think So"), reflective ballads ("I Gotta See," "Why You Wanna Go and Do a Thing Like That For"), and the kind of slippery, greasy, tubey-sounding guitar playing that has been his calling card since his halcyon days in the Small Faces (and subsequently the Faces) back in the Sixties.

And it should come as no great shocker that the album is also an all-star assemblage of Wood's pals. Among them are veteran players such as drummer Jim Keltner and L.A. session guitarist Waddy Wachtel. ZZ Topster Billy Gibbons appears on a couple of cuts, as does Wood's Faces bandmate keyboardist Ian McLagan. Other friends on the album include Pearl Jam's Eddie Vedder, and Kris Kristofferson.

But it's Slash and Red Hot Chili Peppers bassist Flea who make their presence indelibly felt on the bulk of the album. "I had such a great time with those two guys," Wood says. "Mind you, I loved playing with everybody—get me in a room with a friend, hand us some instruments, and something good is bound to come out of it. But it

“GET ME IN A

ROOM WITH A FRIEND, HAND US
SOME INSTRUMENTS, AND SOME-

THING GOOD IS BOUND
TO COME OUT OF IT.”

was a real treat to get down and work with Slash and Flea. They put a lot into this record, and I'm thankful to count them as mates.”

Wood's private life has been anything but during the past year. In December 2009, he was arrested on assault charges against his former girlfriend Ekaterina Ivanova. He has also been back in rehab to kick booze once and for all. From all appearances, he seems to be sticking to the program.

But his public life has been rollicking as well. Last summer, Wood turned in a dazzling performance alongside Buddy Guy and Johnny Lang in Eric Clapton's Crossroads fest. Over the past year, he's also participated in a Faces reunion with McLagan and drummer Kenney Jones (with Simply Red singer Mick Hucknall taking Rod Stewart's place at the mic). He says he would also love to do a proper tour behind his new album. “But that all depends on the Stones and what they're planning,” he says. “As you know, whenever the Stones machine cranks up, it's the biggest thing in the world for two years. Hey, not that I'm complaining one bit!”

GUITAR WORLD What is the status of the Rolling Stones? Will you be touring in 2011?

RON WOOD Well, that's a little difficult to answer. We have a meeting coming up in December, so we'll see where everybody's at. I saw Mick the other day—we're getting along great—and I'm supposed to have dinner with Keith in London next week.

GW Has there been talk that this tour will be the last Stones tour? And would you be recording an album?

WOOD As far as the “the last tour,” they've been saying that for 30 years now! [laughs] No idea when that'll happen. As far as a record, it's in the cards, I think, but we really haven't spoken about that.

GW Your personal life has been in the news lately. Your stints in rehab have been no secret. Are you currently sober?

WOOD Yes, I am. I'm going on seven months now. I'm really feeling comfortable with it. It feels really good. In the early days I went to the meetings, AA and all that. I did that very intensely. I haven't been to one for a while now because I've been so busy. But I'm due. I think I'll go to one tomorrow.

GW Last year, stories were floating around that you might be kicked out of the Stones because of your drinking. That's a little bizarre, given that Keith certainly likes his spirits. But was there any truth to it all?

WOOD Well, they've seen it and done it, of course, the



guys in the band. They were just trying to help, really. Mick's been very helpful and supportive. It's been hard to come through this whole period unscathed, but I've managed to do it, more or less. Thanks to the band's support, we'll be back to business as usual.

GW How do you feel your work with the Jeff Beck Group, the Small Faces, the Faces and Rod Stewart prepared you for your career with the Rolling Stones?

WOOD It was all good groundwork, those years. Playing bass guitar in the Jeff Beck Group gave me a melodic sense that most guitarists don't get a chance to develop. And then when I was the only guitar player in the Faces, I had to play both lead and rhythm, which came in very useful with the weaving I do with the Stones.

GW It's interesting you use the word "weaving," because Keith always described that as a secret to the Stones' guitar sound, even back in the early days with Brian Jones. "Guitar weaving," he called it.

WOOD Well, that's exactly what it is—the two guitars going in and out and back and forth. It's like we have an interchange, or a conversation, with each other, but we don't have to say a word. One guitar talks to the other, and the other answers it. It's a very magical thing, really. I've had that kind of rapport whenever I've played with people like Keith and Jimmy Page and Jeff Beck, and I have the same sort of thing with Slash and Billy Gibbons on my new record.

GW You participated in something of a Faces reunion last year. Was there any point at which Rod Stewart was going to be involved?

WOOD Truthfully, probably not. We did have one rehearsal with him, which went great. But because of all the red tape with all of Rod's activities, it was just too much to get it on with him. He's still a great friend, and we had his blessing to go out there as the Faces, so it was very wonderful, indeed.

GW So let's talk about the new record. The first thing that comes to mind is, Wow, too bad you couldn't get any famous names to help you out!

WOOD [laughs] Yeah, it's too bad. I need to get out more, don't I? What's funny was, all these people and friends were floating around in studios nearby where I was working, and they all contacted me and said, "Hey, Ronnie, can I come by and play on your album?" And invariably, I'd tell them, "Funny you should ask. I've got a part that's just perfect for you. Come on down!" The whole record was a lot of old pals coming together. Old pals and new pals, really, with people like Flea, who I bonded with right away. That's what I like about the album: it's a bunch of

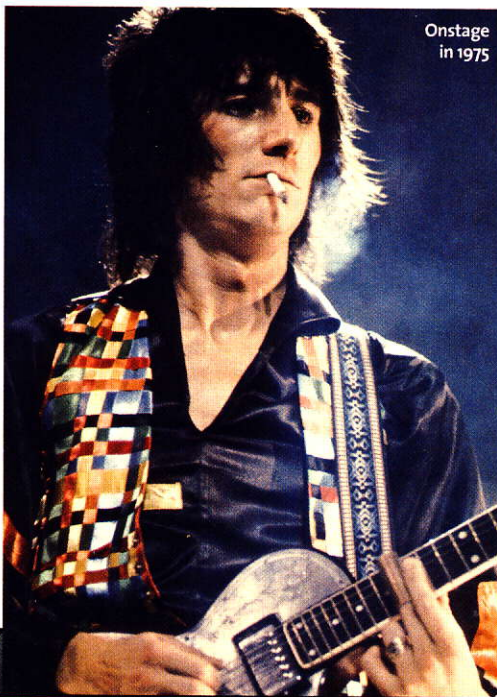
friends playing, rather than me and some hired band.

GW Slash is on a lot of the record. How did your collaboration come about?

WOOD Well, we go back as friends for years, way before Guns N' Roses. As guitarists, he and I speak the same language. It's like the relationship I have with Keith. Slash and I finish each other's sentences, but we do it with guitars. That makes it nice, because we don't have to waste a lot of time figuring out who's gonna do what. We already know.

GW Slash's sound on your album is very different from what we've come to expect from him. In fact, the two of you sound quite similar a lot of the time.

WOOD Yeah! See, I love all that confusion and craziness. It's kind of a mutual complement to each other



WHENEVER THE STONES MACHINE
CRANKS UP, IT'S THE BIGGEST THING IN THE
WORLD FOR TWO YEARS.

to share a sound, really. It all goes back to the guitar-weaving thing, you know. Slash is a very adaptable player, very melodic. I wanted to tap into that whole side of him. He can go bluesy, reggae-ish, the hard stuff—he can play anything. But people tend to only know him for the hard stuff he does. He's a very well-rounded and multidimensional guitarist.

GW I read something earlier this year about Slash spying on you when he was a child and learning guitar licks from watching you. Is that correct?

WOOD Yeah, he remembers that time probably more than I do. [laughs] But that's true. He was just a kid, and he'd sort of spy on me and watch me play.

GW But where was this? And how did he come to be around you?

WOOD I think it was in L.A. He was just around, you know? [Slash's mother was a costume designer for musicians, and his father designed album covers, making them active participants within the popular music scene.] There was so much going on, it's hard to remember all the details. But I do remember this little

kid being around, and I'd be like, "Hey, come over here, lad. I'll teach you some things on the guitar." It was all very harmless. He was a sweet little guy, as I recall. I had no idea he'd go on to become the world-famous Slash!

GW Billy Gibbons is also on a couple of cuts on the new album. On one of them, "I Gotta See," like Slash, he doesn't sound like himself—he has a very clean Strat tone. But on "Thing About You," he most definitely sounds like the Billy Gibbons from ZZ Top that we all know and love. In fact, it's like you dialed up "Billy Gibbons" on an amp setting.

WOOD Yeah, it's incredible, isn't it? Another chameleon. On "I Gotta See," he played very straight, very subtle, and it was all his idea. He said, "I know what this song needs. It needs a real simple, sweet, percussive guitar line." And I said, "Perfect!" I think he played a Gibson Firebird on that, and I played a '55 Strat.

But yeah, when it came time to do "Thing About You," he really took on the Billy Gibbons sound. What's interesting is, he gets very bossy when he becomes that Billy Gibbons. He's like, "No, you play this! Now, this is how this part should go." He's a very principled player. He knows what he wants; he knows what a song needs. We kind of clash musically, but I love that. It really gets the juices flowing."

GW What kind of guitar did he use for "Thing About You"? I would imagine it was a Les Paul.

WOOD Yeah, I think it was. You know, he was just kind of passing through when he came in and cut that, so he might

have used one of the guitars I had on hand. I had a whole selection: Gibsons, Fenders, Zemaitises...anything you could want, really.

GW Your guitar collection is undoubtedly quite massive. But did you have a core unit of working guitars for the album?

WOOD I gravitated toward various old Stratocasters, mainly. There were some Gibson and Martin acoustics, of course. I did play a Coral Sitar on the song "100%"—that was a lot of fun. That was about it, really. You can go crazy trying to figure out ways to use all of your guitars on every song. That's not my style. I just like to get in and capture the essence.

GW I hope you take this as a compliment, but as you age, your singing voice is becoming a combination of Randy Newman and Bob Dylan. Do you hear that?

WOOD Oh, well, thank you! That's a total compliment. My range isn't that broad, I realize that, but I think I've really figured out how to find the expression in it. I've learned how to make my voice work. You know, you do this long enough, you're bound to figure out a thing or two—*hopefully!* [laughs] **GW**



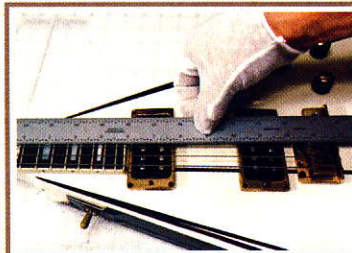
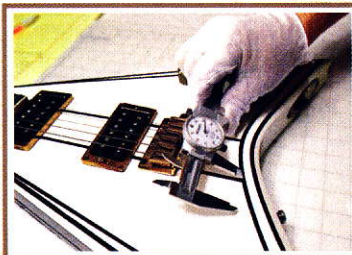
FLYING HIGH *Again*

RANDY RHOADS' LEGENDARY CONCORDE GUITAR TAKES OFF IN A NEW, TOP-FLIGHT LIMITED EDITION.

IN 1980, AN UP-AND-COMING YOUNG metal guitarist paid a call on an up-and-coming guitar builder. The two would soon make history, both individually and collectively. The guitar player was Randy Rhoads, then at the start of his legendary, although tragically brief, career. The guitar maker was Grover Jackson, whose surname would soon become known as one of the top metal guitar brands, but who was then still at another guitar company, Charvel. Working closely with Rhoads, Jackson created what would become one of the most revered instruments in all of metaldom: the asymmetrical Flying V-shaped Jackson/Rhoads Concorde.

It was the dawn of a new era in metal. Rhoads' trailblazing work with Ozzy Osbourne was bringing virtuoso classical playing techniques and modalities into the rock guitar vocabulary, setting the stage for the shred movement of the Eighties. This bold new playing style demanded a new kind of electric guitar, an instrument optimized for the daunting performance skills that Rhoads introduced to rock. Jackson was one of the first luthiers to answer the call for instruments that met the requirements of this new breed of player. Likewise, the Concorde helped establish the look and feel of the "pointy guitar" aesthetic that dominated Eighties shred and hair metal. It was also the first instrument ever to bear Jackson's name on the headstock.

The Concorde made headlines once again this year with the introduction of the Randy Rhoads Relic Tribute Model, a meticulously detailed limited-edition reproduction of the



The original Concorde is measured in preparation for creating the Randy Rhoads Relic Tribute Model.

historic guitar that Rhoads rode to rock immortality. The project was spearheaded by Fender Musical Instruments, which owns the Jackson brand, to celebrate the 30th anniversary of the instrument's creation and, with it, the birth of Jackson Guitars. Limited to just 60 specimens, the guitar carried a list price of \$12,619.56, a figure that reflects Rhoads' birth date: 12/6/1956. While other Randy Rhoads Concorde models have been produced in the past, this is the first one to reproduce the exact dimensions and design of the original. That's because this is the first one ever to be based on a careful analysis of Rhoads' original instrument.

"It's our small way of paying homage to Randy's timeless legacy, not only as an influential metal guitarist but also as a groundbreaking designer," says Jackson marketing director Nick Bowcott, who worked closely with the Rhoads family on the new guitar. "While the Concorde has been built in limited quantities before, the original had never been examined, let alone meticulously measured. In fact, one public showing aside, this legendary guitar has been kept under lock and key by Randy's mother, Delores, in an undisclosed location ever since his death."

Shortly after Rhoads' untimely passing in 1982, his family regained possession of the guitars and amps he had played, and even the stage clothing he'd worn, during his tenure with Ozzy. Since that time, these items have been kept in storage and taken out of their cases only for rare and select instances of photo and video documentation. The family gave its approval to the Fender project, and in late November 2009, Bowcott, Jackson Custom Shop

IT LOOKS SO PERFECT
THAT, FOR A MOMENT, MY
SISTER AND I SAID,
**'HEY, THEY
STOLE
RANDY'S
GUITAR!'**
—Kelle Rhoads.

master builder Mike Shannon and relic craftsman Chip Ellis made a pilgrimage to Musonia, the North Hollywood music school owned and operated by the Rhoads family in Randy's time and to this very day. Three of Randy's guitars, including the coveted Concorde, were brought from their secret storage location and placed on a table inside the school.

"When we opened the cases, there was a faint smell of Randy's cologne and cigarettes," says Kelle Rhoads, the late guitarist's brother. "And you could see all the spare hardware that Randy kept in there. He had enough in each case to do considerable repairs on the road—replacement parts, tools, extra straps. It was like opening a time capsule, as if the guitars themselves weren't enough."

The Concorde was scoped out with curatorial precision and white-glove reverence. Without dismantling the instrument, Shannon and his associates measured every dimension, angle and component. They also traced the body and neck shapes and took extensively detailed photographs of the instrument. "It blew those guys away," Kelle recalls. "They were like, 'We're so honored and humbled that you're sharing this with us. We just thought you were gonna let us see the guitar for 10 minutes.' We let them have as much time as they wanted. It took them about four hours."

Armed with this data, the team repaired to the Jackson Custom Shop and set about recreating the original Concorde in all its battered glory. To the casual viewer, what's most immediately noticeable about the instrument is its asymmetrical V-shaped body and rakishly angled six-on-a-side headstock, which became the template for the ubiquitous "hockey stick" headstocks of metal guitarandom. The Concorde's body is, of course, a take-off on Ted McCarty's groundbreaking design for the Gibson Flying V, first introduced in 1958. But the original Flying V headstock is an angular variation on

the traditional three-and-three headstock, nothing like the Concorde's quintessentially Eighties design.

So where did that headstock shape come from? And why make the body asymmetrical, rather than even-sided, like the Gibson original? Numerous theories have been advanced. But Kelle says the truth lies with the name of the instrument itself. In the early Eighties, when Rhoads conceived of the guitar, the Concorde supersonic airline was just coming into vogue. The passenger jet cut the time of a trans-continental flight by about two thirds, but a ticket cost a small fortune. However, Randy found himself onboard a Concorde flight from London to New York on one of his Christmas vacations from Osbourne's band.

"Randy was afraid of flying," Kelle says, "so as a Christmas present, Ozzy and Sharon Osbourne



Rhoads performing with the Concorde on the *Diary of a Madman* tour

NEIL ZLOZOWER

told him, 'We're going to let you fly home on the Concorde,' thinking that the shorter flight might make things easier for him. And afraid of airplanes as Randy was, it was quite an experience for him. It really affected him profoundly. He flew from London to New York on the Concorde and then took a regular flight from New York to LAX. He kept talking about how nice the silverware and china were, and the stemware was all crystal. And how, when the plane lifted off, the cockpit kind of looked like a guitar headstock. That's how he came to name that guitar the Concorde and came up with that headstock design. And if you turn the guitar body a certain angle—toward 10 or 11 o'clock, face-on, it really looks like the Concorde in flight."

Recreating this historic instrument was a labor of love for Mike Shannon, who performed some work on the original model back in 1980 when he was working with Grover Jackson at Charvel. He actually got to meet Rhoads at that time. "My main thing was woodworking, although I also worked in paint, buff and polish, and final assembly," Shannon says. "I was there for the design of all the neck-through-body guitars, like the Rhoads and the Soloist. We did things on thin router shapers and band saws. That's real woodworking. Randy came by the shop several times. Usually, he would come in later on in the evening, when most people were gone. I just took a quick opportunity to meet him when he came through the woodshop. I believe it was the first time he came through there, before we made the guitar. Randy was probably one of the sweetest guys out there."

In examining the original Concorde, Shannon made several interesting discoveries. For one, the body contour is slightly different than previously released Rhoads models. "Also," he says, "the black headstock and pinstriping have some metallic purple in them. It's not a pure black. I had no memory of that from the original. Also, the truss-rod cover is ebony, with the initials RR inlaid in mother-of-pearl, which is impossible to tell from any photos of the guitar you've ever seen. The initials are very similar to the Rolls Royce emblem and very much like Randy's RR ring, which a lot of fans know."

Along with establishing the sharp-angled look of Eighties metal guitars, the original Concorde set the trend for neck-through-body designs. "It has a four-piece maple center body blank," Shannon says. "Also, it's made of big-leaf maple, which is much lighter than the hard rock maple we used in earlier Randy Rhoads models. When I picked up Randy's guitar, I realized, Hey it's not that heavy. Duh, it's big-leaf maple."

Of course, Shannon paid careful attention to the neck shape and dimensions. "The neck was fairly thick and round," he says, "similar to the Les Paul bat shapes, but it had slightly different dimensions. It was still 1 11/16 at the bone nut. But at the butt, by the 22nd fret, it was 2 3/16ths, which is not standard for the guitars we do today. When the Floyd came along, we started to make the neck a little wider, for string spacing or whatnot. But back then there was no Floyd Rose bridge yet. The guitar has a brass trem-style bridge that we used on Charvel bodies."

Even the flaws on the original instrument are lovingly reproduced on the new tribute model. "On the original body, you can see the lamination joins through the finish," Shannon says. "And there are also 21 dowel plugs you can see through the finish." The plugs are a vestige of the ad hoc techniques that Jackson and his team used to rout out pickup cavities and similar body orifices. Because this was a one-off custom guitar, they didn't cut patterns to guide their pin router; they simply screwed a wooden straight edge onto the body, unscrewed the straight edge after routing was complete and later filled in the screw holes with dowels. All 21 of these minor blemishes are reproduced on the Jackson Randy Rhoads Relic Tribute guitars. This being Randy Rhoads, every detail is sacred.

The instruments were even subjected to heat and cold treatments to reproduce the expansion and contraction of wood over the years, which has caused the dowels to separate slightly from the body. Afterward, the guitars went to Chip Ellis, who meticulously reproduced all the playing wear, dings and dents of the original, a service he'd earlier performed on Fender's limited-edition Eddie Van Halen Frankensteins. Shannon says, "Chip was tripping out when he went to see the original guitars with me. He was probably 10 years old when those were made."

As part of the reliquing process, Shannon had to reproduce the layers of black electrical tape covering the back of the white body. "The guitars were taped up for aesthetic reasons," Kelle explains. "It's something that Sharon Osbourne wanted done for the Ozzy [Diary of a Madman] tour, the one with the medieval castle stage set. When the musicians were standing on the stage, turned backwards, you couldn't tell they were guitars. She didn't want the audience to see any equipment."

So how well did the Jackson Custom Shop do its job? So well that Kelle and his sister, Kathy, had to do a second take when they first saw one of the recreations at the January 2010 NAMM Show, where the model was introduced. Kelle recalls, "It was so perfect that, for a

moment, my sister and I said, 'Hey, they stole Randy's guitar!'" **GW**

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JOHN LENNON

DOUBLE EXPOSURE

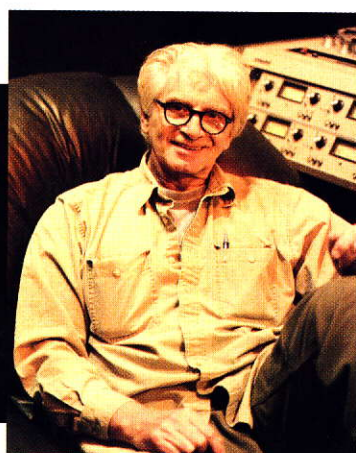
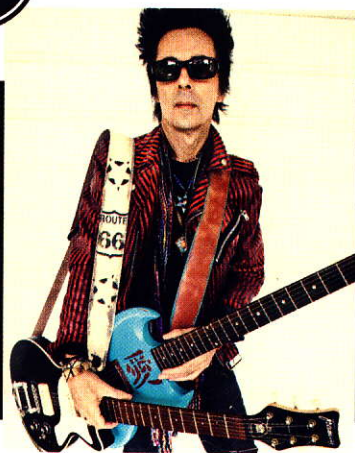
STORY BY ALAN DI PERNA

The new remastered and stripped-down versions of *Double Fantasy* offer a revealing glimpse into John Lennon's spirit and artistry. In this *Guitar World* exclusive, session guitarists Rick Nielsen and Earl Slick and producer Jack Douglas discuss the stories and sounds behind Lennon's final album.



THOUGHT LONG AND HARD about this," says producer Jack Douglas. "I asked myself, 'Am I selling John out?' " Douglas is talking about his new stripped-down remix of John Lennon and Yoko Ono's 1980 album, *Double Fantasy*. The disc is part of the massive rollout of reissued Lennon solo material (see page 68) that EMI has prepared to commemorate what would have been John Lennon's 70th birthday, on October 9th of this year, and the 30th anniversary of his death on December 8, 1980.





Guitarist Earl Slick, producer Jack Douglas and Cheap Trick's Rick Nielsen, who played on some unreleased *Double Fantasy* sessions

Double Fantasy was the last album Lennon released in his lifetime. It hit the streets about a month before his murder, a grim chronological juxtaposition that has always lent greater poignancy to the album's songs. *Double Fantasy* was meant to be Lennon's "comeback" album, his return to the music business and public life after five years of retirement during which he had focused on the simple joys of domesticity and raising his son, Sean. Instead, the album became Lennon's farewell to a vast and adoring fan base, many of whom had admired him since the earliest days of Beatlemania.

It was Lennon's widow, Yoko Ono, who asked Douglas to revisit *Double Fantasy* on the occasion of this year's anniversaries. "I got a call from her office asking if I'd be interested in doing something with *Double Fantasy*, not really knowing what," says the producer. "I said yes. It shouldn't be anybody else. I produced it. I pretty much knew where everything was on the master tapes."

This left Douglas to decide what could or should be done with Lennon's original masters. "I realized it couldn't be an 'unplugged' album," he says. "If you unplugged all the electric instruments, there wouldn't be anything left. And John's original rough demos for the album were already in circulation, either illegally as bootlegs or legally in a box set [1998's *John Lennon Anthology*]. So I thought the best thing to do was

break it down to the original rhythm section that we recorded live in the studio, and just discard a lot of the overdubs and production. While the album holds up well, I thought it sounded like an Eighties production. And John was insecure about his vocals throughout his career, but particularly in this case, where he was coming back after a long time out of circulation. So we had buried his vocals in the mix, double-tracked them, and I put a bunch of slap echo and reverb on them. But I realized that it would be really compelling to bring his vocals really up front—and Yoko's too, although to a slightly lesser extent—so you really hear the emotion in John's voice and feel what he was singing about. So far, people who have heard the mixes are stunned by how much you feel like you're right in the room with him."

But is this what Lennon would have wanted? That was the question Douglas struggled with. Was he indeed selling John out? In the end, the producer decided he wasn't. "I went back to John's early solo work, when he first left the Beatles, the Plastic Ono Band stuff. And he didn't mind pulling down his pants and being right up front at that point. That was because he was confident then, whereas he was just a little insecure when he did *Double Fantasy*, because he'd been away for a while. But in fact his voice was fantastic on that album, although I couldn't convince him of that at the time. And now you get to hear it."



Ono, Lennon and Douglas during the album sessions

So Douglas found himself returning to tracks he'd recorded 30 years ago. But by an eerie coincidence, he found himself transferring the original analog multitrack masters into the digital domain in the very same room where he'd last worked with Lennon, on the very last night of his life, completing a recording of Yoko's song "Walking on Thin Ice." In 1980, that 10th-floor room at 321 W. 44th Street in Manhattan had been part of the Record Plant. Today, it's a Sony transfer facility.

"They called me, and said, 'We want to tell you something, Mr. Douglas. This is really strange. The very room where we do the transfers is rumored to be the last room you and John worked in the night he was assassinated.' So in fact I was going to start this project in the very same room where I left it 30 years ago. The room was the same, and it was completely by accident."

But, as a longtime believer in karma, astrology and numerology, Yoko Ono might contend that such occurrences are no accidents. "I didn't even invite Yoko to these transfers," Douglas says. "I thought that would be too upsetting for her. That was John's last elevator ride that he took downstairs. It was all just way too much. And in fact, in the two weeks that we spent doing the transfers, it felt like John was a ghost in the room with me. It was very disturbing."

The transfer process itself was painstakingly meticulous. Douglas originally recorded the album on two 16-track analog multitrack machines, synchronized via SMPTE time code. These analog masters needed to be transferred to the Pro Tools digital platform at the highest possible sampling frequency, using the best A-to-D converters available. First, however, the original analog tapes had to be taken from their secure storage area and baked at a carefully controlled temperature in order to re-adhere the oxide to the magnetic tape stock, a standard restoration process when working with older analog tapes.

"The tapes are held under lock and key at Studio One [Ono's production company]," Douglas explains. "They were taken from there to another facility, where they were baked, and then brought to us at the Sony transfer room. The masters would come in to us with an armed guard. We'd get four to six reels at a time to work on. The whole process took about two weeks. We took files of everything—outtakes, the works. And we brought it all to [engineer] Jay Messina's facility, West End Studios. We started to analyze everything we had. At that point, John stopped being a ghost and became an active participant in this thing. He started to give us little clues of where we could find little gems—funny count-offs and pieces of comic business and one point where there was going to be a saxophone solo and John hummed the whole solo. So we took out the sax and put in the humming."

Indeed, Lennon's little snippets of banter between takes are one small treasure of *Double Fantasy*'s stripped remix. At the outset of the album's opening track, Lennon dedicates the song to his rock and roll heroes, "This one's for Gene [Vincent], Eddie [Cochran], Elvis [Presley] and Buddy [Holly]," establishing the mood of nostalgia and romance that wafts throughout all of Lennon's contributions to this musical dialog that he shared with Ono.

"Those fun bits of business totally reflect what the album was about," Douglas says. "The original idea was that the album was a play that you were watching onstage, or onscreen as a film—a dialog between a man and a woman. And it occurred to me at this point that you could take that, bring it off the stage and involve the audience in this dialog by making it very intimate, bringing John and Yoko into the room with you."

Neat chronological decimals mark Lennon's life trajectory with eerie regularity. In 1960, at age 20, he first left his native Liverpool and landed in Hamburg to play the rough clubs of that city's Reeperbahn red-light district with an embryonic incarnation of the Beatles. It was the start of a chap-

CLEAN UP TIME

In celebration of John Lennon's 70th birthday, Yoko Ono releases remastered editions of his solo records plus three new compilations that put a shine on his musical legacy.

BY JAMES NICHOLAS JOYCE/IFA



THERE ARE MANY WIDELY held notions about Yoko Ono's role in popular culture. To some, she's the jezebel who broke up the Beatles; to others, she's the charlatan who stunted John Lennon's development as a solo artist.

What's true is that Ono, a Japanese conceptual artist, had a huge influence on Lennon since their first meeting in 1966, ranging from the avant-garde whimsy of their experimental *Two Virgins* album to their Bed-Ins for Peace in Amsterdam and Montreal to their communal *Double Fantasy* album, released shortly before Lennon's murder on December 8, 1980. Since then, Ono has pursued parallel careers in art, music and peace activism while managing Lennon's estate.

Lennon would have turned 70 this past October 9, and to commemorate the occasion, Ono has overseen the release of remastered editions of his albums, including the new two-CD version of *Double Fantasy* with stripped-down remixes of the original tracks. She has also pulled together three new compilations that cover the ex-Beatle's solo work: *Power to the People: The Hits*, containing 15 of Lennon's most popular songs; *Gimme Some Truth*, which presents remastered versions of 72 previously released Lennon tracks, arranged thematically on four CDs; and the *John Lennon Signature Box*, a deluxe 11-CD and digital collection of the eight remastered albums, a disc of rare and previously unreleased recordings, and an EP of Lennon's non-album singles. (See sidebar on page 68 for details on the Lennon reissues.)

Those uncharitable to Ono may suspect that, by cleaning up Lennon's recordings, she is imposing her own artistic sensibilities on her husband's beloved recordings and legacy. But the sprightly 77-year-old artist, who remains as immune to criticism as ever, insists that in commemorating Lennon, she's simply continuing on the path they walked together.

"This 70th birthday year is not a vanity project," Ono says. "It's about giving his

ter in his life that would climax in the worldwide hysteria of Beatlemania. Ten years later, Lennon celebrated his 30th birthday while recording his first solo album, *The Plastic Ono Band*, in 1970. He was glad the Beatles were now behind him and eager to commence another new chapter of his life. And in 1980, embarking on his 40th year of life, he completed *Double Fantasy*. It was meant to herald the start of a triumphant third act for Lennon. His troubled youth behind him, reunited with Yoko after a mid-Seventies separation and drunken, desperate Lost Weekend, Lennon was now a contented father and family man. He saw this as a new beginning, although fate would soon transform it into a bittersweet denouement.

After a long silence, during a vacation in the Bahamas, Lennon suddenly came up with a batch of new songs that reflected where he was at that point in his life, his love for his wife and son, the rough times he'd been through and the new equilibrium he had found. These songs would form the backbone of *Double Fantasy*. "John wanted the album to be the sound of a 40-year-old man with a kid," Douglas says. "He said, 'We're going to get blasted for this: John Lennon is not rocking anymore. But that's what this record is. It's about me now. And it's made for my people. I want my contemporaries in the room to record it with me.'"

Lennon recording at the Hit Factory with the Sardonyx guitar on August 7, 1980, the first day of the *Double Fantasy* sessions



"IT FELT LIKE JOHN WAS A GHOST IN THE ROOM WITH ME." —JACK DOUGLAS

To co-produce the album, Lennon and Ono chose Douglas, who had helped engineer some overdubs on Lennon's landmark *Imagine* album in 1971 and had since gone on to distinguish himself with outstanding rock albums by Cheap Trick and Aerosmith. In keeping with Lennon's wishes, Douglas recruited a top-drawer coterie of session musicians who were more or less in Lennon's age group, including bassist Tony Levin, drummer Andy Newmark and keyboardist George Small, along with a few players who'd worked with Lennon in the past. Percussionist Arthur Jenkins had played on the 1974 Lennon album, *Walls and Bridges* album, while guitarist Hugh McCracken was a veteran of the Lennon's 1971 single "Happy Xmas."

McCracken has the added distinction of having played guitar with all four former Beatles. He'd previously played on Paul McCartney's *Ram* album, in 1971. "John said to Huey, 'Love your work with Wings. Very good.' Huey said, 'Oh thank you, John.' And John said, 'You know, of course, that was just an audition to play with me.'"

Working from cassette demos Lennon had made in the Bahamas, Douglas put together some orchestrations with arranger Tony Davilio and began to rehearse the band without Lennon. In fact, Lennon was so uncertain about the whole project initially that Douglas wasn't even allowed to tell the musicians the name of the artist on whose album they were working—although a few of the players soon guessed. The cat was fully out of the bag when the location for the final rehearsal was announced—Lennon and Ono's apartment at the Dakota building at 72nd Street and Central Park West in Manhattan.

At the very end of that rehearsal, as the musicians were walking out the door, Lennon suddenly announced that he had one last song idea.

He sat down at a Fender Rhoads electric piano near the door and played "Just Like Starting Over," a song that would become the lead and key-note track for *Double Fantasy*, celebrating John and Yoko's joyous reunion after the Lost Weekend separation period and the start of a new phase of musical and artistic collaboration together. With sessions due to commence the very next day, Douglas opted to record this new song first, giving Lennon and the session players a chance to work spontaneously in the beginning, without pre-written charts or arrangements.

And he threw one more wild card into the band: guitarist Earl Slick, perhaps best known for his work with David Bowie. Slick had played on Bowie's hit "Fame," which had been cowritten by Lennon, and on Bowie's cover of Lennon's song "Across the Universe." Both tracks had appeared on Bowie's 1975 album, *Young Americans*.

"I think John wanted me on his album because I was the street rock guy," Slick says. "Everybody else in there could read music. They were session guys. I was the loose cannon."

And so Slick turned up for the first day of recording at the Hit Factory on 48th Street, between 9th and 10th avenues, unrehearsed and not sure what to expect. "I got there two hours early," Slick recalls. "Not that I was excited or anything—ha! Nobody's there. I walk out of the control room into the main studio and John's sitting in the middle of the room on a chair, playing his guitar. The gear wasn't even set up yet. I went over and introduced myself, and he said 'Good to see you again.' I said, 'Really? Have we met?' He said, 'Well, the Bowie thing.' I said, 'I think we recorded at different times.' He said, 'No, no. We were in there together.' We had this banter going on for about five minutes, and we were both laughing our asses off. Finally I said, 'Look, let's be straight here. You're John Lennon, a Beatle! If I met you, I'm thinking I would remember that, unless I was so fuckin' stoned.' He goes, 'Well that's a possibility.'"

Slick vividly remembers his guitar and McCracken's guitar contributions to "Just Like Starting Over." "I played the [rhythm guitar] chops that go with the snare drum, and Huey's playing that low melody line. And in the bridge, there's a slightly heavier guitar in there and that's me."

Playing guitar with Lennon was a treat for both Slick and McCracken. "It was all pretty natural," Slick recalls. "Things just fell into place. My rhythm style would have been closer to John's, and Hugh had a lot

more of the colorful nuances that would go rhythmically with what I did—because I played like John, very primal. And on solos, John would divvy up who he thought would be the best guy to play certain solos. Some of them were cut live. Like the solo on 'Clean Up Time' that I played. That was on the rhythm track, and John just liked it, so he kept it."

"John brought all of his guitars to the studio," Douglas recalls. "Every Beatle guitar that you ever saw him with was in the room—his Rickenbacker 325, his Epiphone Casino... There were about 20 guitars in the room: beautiful old Strats, Les Pauls, 335s and other things like that. But every time, John would end up using one of three guitars: a Gibson Hummingbird acoustic, Ovation acoustic or this electric guitar called the Sardonyx."

The Sardonyx, a curious footnote to electric guitar history, was a very sci-fi-looking custom instrument, with a pointy headstock that somewhat resembled a Flying V's, and a squared-off body with pontoon-like metal appendages affixed to either side of the body. It looked a bit like a *Star Trek*-era spaceship or, in the words of Earl Slick, "like a fuckin' ski rack for a car." Lennon's affection for the instrument is very much a testimony to his restless quest for novelty. A man who'd quickly burned through LSD, Transcendental Meditation, heroin and radical politics, he was easily bored and always looking for the next new toy, belief system or lifestyle.

"The Sardonyx, Ovation and Hummingbird all lived behind John's bed at the Dakota," Douglas remembers. "John could just reach behind the headboard and grab one of those. Those were the guitars he played when we were working on preproduction for the album, and he gravitated toward them in the studio as well."

Most of Lennon's electric guitar work for the album was played through a Fender Twin miked with a Sennheiser 421, Shure SM57 and Sony C30 in a triangular configuration. McCracken played a Strat, Gibson ES-335 and Les Paul, while Slick employed a Les Paul and 1965 Gibson SG Junior mainly through a late-Sixties 100-watt Marshall head and one 4x12 cabinet.

The sessions' level of guitar geekery hit a new plateau when Rick Nielsen, Bun E. Carlos and Tom Peterson of Cheap Trick came into the studio on August 12, 1980, to work on two songs for the album, Lennon's "I'm Losing You" and Ono's "I'm Moving On." One of the world's foremost guitar collectors, Nielsen was intrigued by the historical instruments Lennon had brought into the studio.

"I never called him 'Mr. Lennon' or anything," Nielsen says. "It was 'John.' And we talked guitar stuff, gear. I got to the studio first. He comes walking in and says, 'Oh, you!' And I said back to him, 'Oh, you!' I think Jack had explained to him who we were. In 1980, Cheap Trick was pretty high on the charts. So it was just a musician-to-musician kind of thing. I brought a couple of my guitars, and John had his stuff. I was the first guy in America to have a Mellotron back in the Sixties, and John of course had his black, dual-keyboard Mellotron. So it was just gear talk."

"I brought a Les Paul and Hamer and a Fender Telecaster with a B-string bender on it. John had never seen one of those. So I ended up giving him that guitar. I was leaving for Japan the next day. I said, 'Here, take it and try it out.' I ended up getting it back three years after he was murdered. That was the guitar I used on the solo for 'Baby Loves to Rock' [from Cheap Trick's 1980 album, *All Shook Up*]."

Nielsen was somewhat horrified when Lennon opened up one of his guitar cases and brought out a Veleno, another one of his novelty instruments with a V-shaped headstock and mirrored-chrome body finish. Lennon seemed intent on using this guitar for his tracks with Cheap Trick. "I said, 'John, no. No. This is not right,'" Nielsen says with a laugh. "He had old, cruddy strings on it. But then he showed me his Rickenbacker 325, which I believe he'd played with the Beatles at Shea Stadium. It still had the song list scotch-

energy to the young generation—giving it toward the future of the whole human race. Energy is not just oil, you know. We forget about that. His songs and the way he sung, they weren't just about the power of the musical notes, they were about the power of spirit."

GUITAR WORLD How do you see your relationship to John Lennon's music? Do you see it as your job to protect his music or to remind people of its merits?

YOKO ONO Well, John and I worked together. *Double Fantasy* was going to be the beginning of a series. There was going to be another album after that and another after that. So I'm just continuing our work together, that's all.

GW That could still mean either protecting the music or sharing it.

ONO He doesn't need protecting. And I do allow people to do things with his work. But then again, they might do something terrible with it, who knows? So I do protect his work in one sense, to ensure that the quality of his music always stays as he wanted it.

GW You and John came from very different backgrounds. Was it that difference that made the chemistry between you work? Or did you recognize similarities in each other?

ONO Very different backgrounds, I know. It's amazing, isn't it? But I was a rebel in a strange way, and he was a rebel too. That was where we met. So we were on the same page, as they say now.

GW Of the new releases, the expanded version of *Double Fantasy* is probably the most intriguing, because in addition to the original album, it includes a stripped-down mix.

ONO The stripped-down version is extremely exciting. I did it with Jack Douglas, who was there originally [as coproducer with Lennon and Ono] and who is a very sensitive producer.

GW *Double Fantasy* was quite radical in that it harked back to early rock and roll, while at the same time having a new wave tint. Are you bringing out new facets in the music by stripping down the mix?

ONO When you listen to the stripped-down version of *Double Fantasy*, you notice the voice more. It's not so buried in the track. And you notice the way [John] articulates things. It's incredible. It's very unique, you know.

With *Double Fantasy*, there were a few things he said that we didn't use in the original version. But John had this incredible sense of humor, so we threw them in this time around. So there are a few things there you wouldn't have heard him say before. They're more spontaneous, more punky.

GW Is the new *Gimme Some Truth* box set made up of the recordings we already know, or does it consist of alternative versions of those songs?

ONO No, no, they're recordings he approved of, but they're remastered. And mastering is a very delicate but very important thing to do. People are used to sound that is clearer and louder than it was in those days, and we have to match that.

GW How do you feel about giving the music a different aesthetic by remastering it?

ONO Well, I'm very careful about that. All I can do is to do my best, you know, but I am very persnickety about mastering.

GW *Gimme Some Truth* groups the tracks into rockers and political songs as well as numbers about love and life in general. Does one stumble across any surprises or revelations by arranging the songs in such a way?

ONO Each of his songs was something that came directly from his brain and from his heart. The songs were like precious stones; they didn't come out in groups. So what I'm doing by arranging them thematically is making different necklaces with these precious stones. Thematic groupings weren't in the foreground when the songs were originally made.

GW Ten years prior to writing "Starting Over," he'd sung, "The dream is over" in the song "God" [from 1970's John Lennon/Plastic Ono Band album]. So "Starting Over" was the mirror image of that, the end of a phase, maybe.

ONO As a professional artist and musician, I can take it, but on a personal level, it's difficult for me to hear "Starting Over" now, knowing that two weeks later he would pass away. But we didn't know that then. There are many songs in *Double Fantasy* that really touched people's hearts and made them think. A song like "I'm Losing You" has an incredible power, because he's being so honest. The power of honesty was lacking in pop music then, and he brought it back. **GW**

"THE POWER OF HONESTY WAS LACKING IN POP MUSIC THEN, AND HE BROUGHT IT BACK."

taped to the side. I'm a guitar collector, so that was the coolest."

Nielsen took some surreptitious measurements of the instrument's short-scale neck and later had Hamer make a custom guitar for Lennon. Along with gear, fatherhood formed another bond between the two men. Rick's son Dax, his first child, was born on the very day the session took place. Nielsen had a hard time tearing himself away from his wife at this critical juncture in their lives together, but an opportunity to play and record with John Lennon was an honor that the guitarist couldn't pass up. "My standard joke is, had it been McCartney the answer would have been no," Nielsen says, laughing.

Fatherhood was a big priority for Lennon at this point in his life too. The birth of his son Sean

some five years earlier had been a major factor in Lennon's decision to retire from music from 1975 to 1980. One of his first acts upon entering the Hit Factory to record *Double Fantasy* had been to tape a picture of Sean up over the console. Sessions generally had to end in time for Lennon to get home and tuck Sean into bed. Failing that, work would halt while John made a good-night phone call to his son. Naturally, John and Yoko were enthusiastic in congratulating Nielsen on the birth of his first son.

"I'd flown in from Montreal and brought some Cuban cigars down with me," Nielsen recalls. "So we lit them up and celebrated my son's arrival. John and Jack, we were all smoking the Cuban cigars I'd brought in. Yoko had one too."

It's somewhat surprising to hear of cigar

smoke filling the control room during the *Double Fantasy* sessions. Most accounts of the dates stress the almost new-agey vibe of the sessions; all the players' astrological charts had been checked in advance. There was a "quiet room" and a shiatsu masseuse on hand. Tea and sushi, macrobiotic food, sunflower seeds and raisins were on offer, but there was also junk food stashed in the studio maintenance room. There are also hints that cigars weren't the only things being smoked in the control room.

"It wasn't as strict as all that," Earl Slick confesses. "John would chain-smoke cigarettes, and I was drinking like a fish. And he put up with me, God bless him. I mean, I never got drunk enough not to play, but that was back in my pre-clean days. And I was a bad boy. I remember going out with [engineer] Lee DeCarlo pretty much every night after the sessions and getting stupid. John used to think it was quite funny when I'd crawl into the studio the next day after being out all night and fucked up. He'd just laugh and say, 'You've had a night out!' I think he got a kick out of me because he was seeing a bit of himself in the old days and living vicariously through my dysfunction."

As it turned out, the Cheap Trick versions of "I'm Losing You" and "I'm Moving On" didn't make it onto the album. Ono is generally credited with vetoing the tracks. "She thought Cheap Trick were just some band I was trying to give a boost to," Douglas says, "even though they'd been quite successful and were in the process of making an album with George Martin, ironically enough [All Shook Up]."

Accounts vary as to how the album version of "I'm Losing You," with Slick and McCracken on guitars, was recorded. Douglas remembers playing the Cheap Trick recording in the studio musician's headphones and having them play along, in order to duplicate the feel. Slick and McCracken have no recollection of this, but Slick does recall Lennon's unique approach to recording the guitar solo for the album version of "I'm Losing You."

"John said, 'Okay, Slickie, you're going to come in with the first part of the solo and Huey the second, Slickie the third and Huey the fourth.' And once we laid our parts down, we tripled them, with each guy doubling the other guy's stuff and adding harmonies over the top. As I recall, we had two small amps facing each other—little old Fenders, probably—with a stereo mic in the middle. John told us that that's what he and George Harrison had done on 'Nowhere Man.' And if you listen to that song, even though the tone on the Beatles track is a much more high-endy AC30 sound, you're still gonna hear a similarity between those two solos and how they were done. Because there's like six guitars on there, all very clean and very compressed, which is something I never would have thought of doing. I learned an awful lot from being in there with John."

(continued on page 144)

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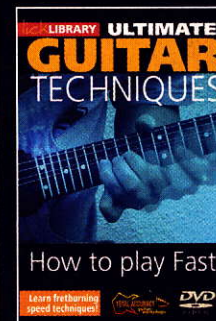
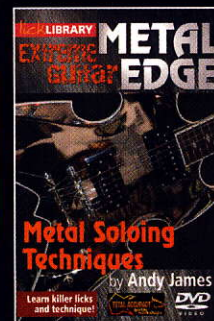
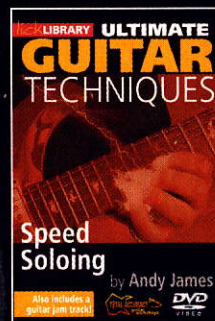
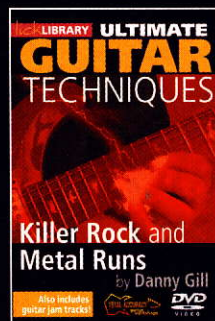
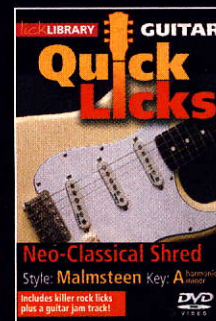
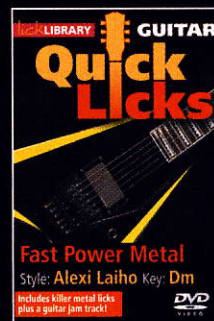
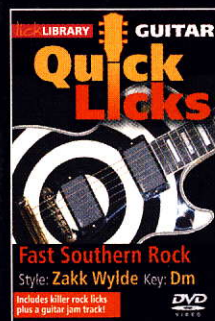
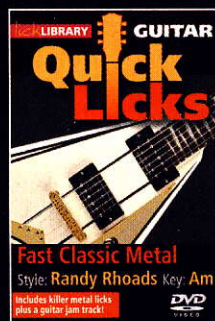
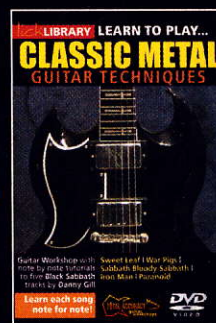
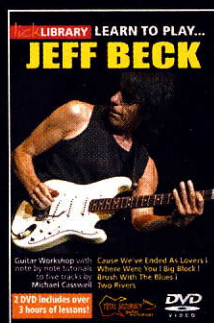
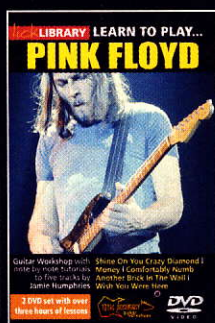
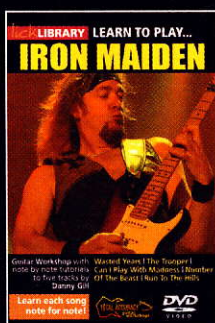
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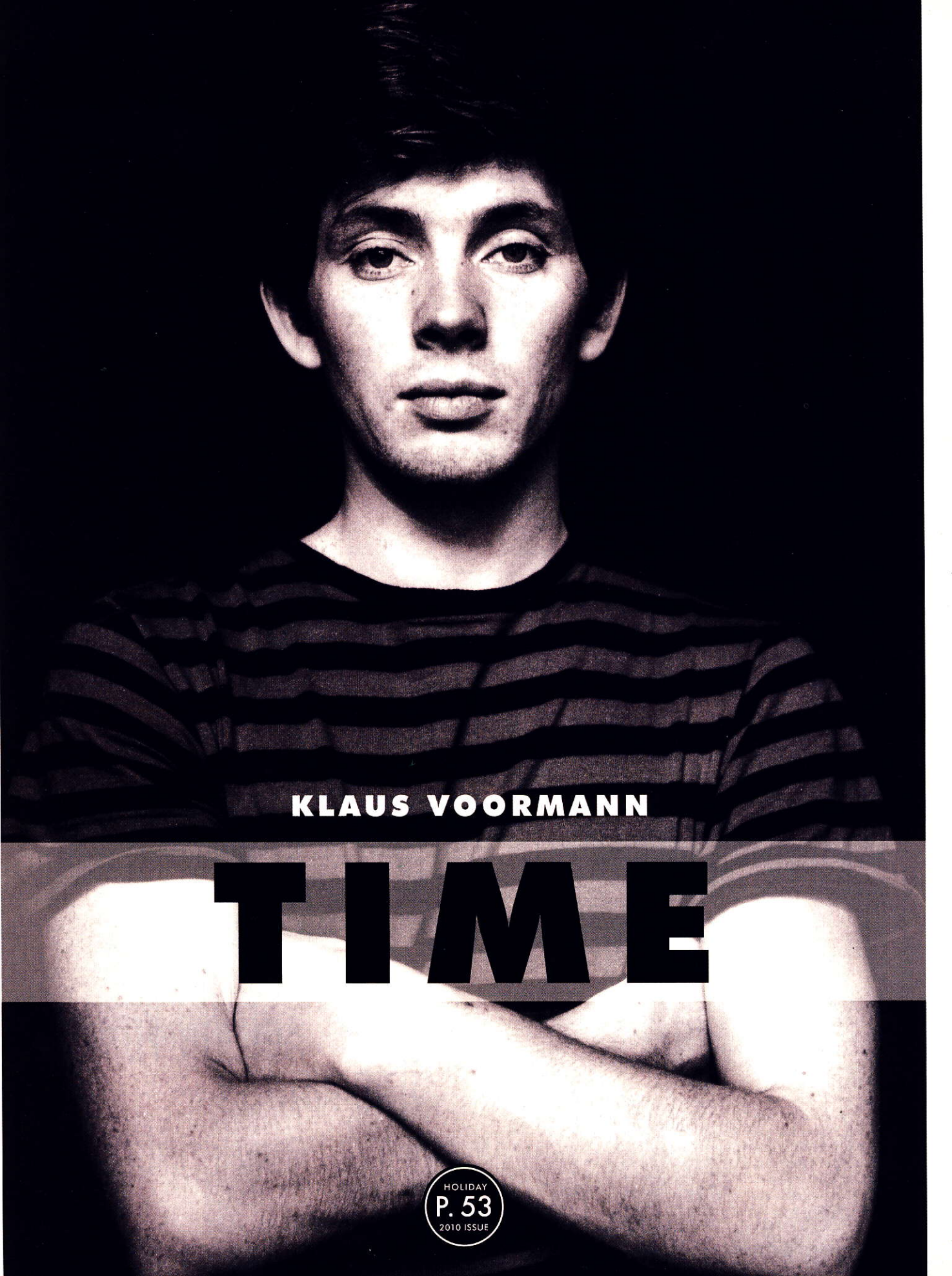
JOHN LENNON

SOME

From a chance encounter with the **BEATLES** in Hamburg, he forged a friendship and musical partnership with John Lennon that lasted two decades. In a rare and extensive interview, **KLAUS VOORMANN** provides an intimate look into **LENNON'S** solo career and artistry.

BY ALAN DI PERNA





KLAUS VOORMANN

TIME

HOLIDAY
P. 53
2010 ISSUE

KLAUS

and look. After the band split up, he went on to play bass on numerous solo albums by John Lennon, George Harrison and Ringo Starr, essentially stepping into the instrumental role once filled by Paul McCartney.

"But I never looked at it that way," he says. "When I was first asked to play with John, I couldn't believe it. It was just mind blowing. But as soon as it came down to the actual playing, this great happiness came into my heart. The whole thing was like a dream, like it wasn't really happening. From then on I never thought, Oh, how fantastic I am, I played with these famous people. That was out of my mind. I never thought of it. They were my friends. They wanted me to play because they liked my playing. I was lucky to be in that situation. That's all I can say about it."

Soft-spoken and gentle in manner, Voormann is the ideal sideman: unassuming, unfailingly upbeat and focused on his work with characteristically Teutonic seriousness and sincerity. These qualities have served him well in his contributions to not only ex-Beatle solo albums but also many other hit records and legendary recordings. He's on Lou Reed's *Transformer*, Carly Simon's "You're So Vain," Randy Newman's "Short People" and Manfred Mann's 1968 hit recording of Bob Dylan's "The Mighty Quinn" (on bass and flute). Not to mention discs by B.B. King, Harry Nilsson, Jerry Lee Lewis, Howlin' Wolf, Leon Russell, James Taylor, Peter Dinklage and many others.

The fortunate trajectory of Voormann's life and career was set in motion one evening in Hamburg in 1960. Walking off an argument with his girlfriend at the time, Astrid Kirchherr, he ventured down a street in Hamburg's red-light district, the Reeperbahn, a precinct crowded with rowdy bars, strip joints and prostitutes in shop windows soliciting passersby. Voormann heard a sound that stopped him in his tracks outside a bar called the Kaiserkeller.

"Through a window I heard rock and roll music being played live," he recalls. "It was the very first time that I'd heard live rock and roll music, and it turned out it was the Beatles, although I didn't know that at that moment. The second band that was on that night was Rory Storm and the Hurricanes with Ringo Starr on drums. When I went into the club, that was the band I saw first. I thought they were great, especially Ringo. And after they played, the Beatles came up onstage. It was absolutely amazing. I'd never seen or heard anything like that in my life."

At the time, the Beatles lineup consisted of John Lennon, Paul McCartney and George Harrison all on guitars, with an art school friend of Lennon's named Stu Sutcliffe on bass and fellow Liverpudlian Pete Best on drums. The Beatles were a copy band in those days, recently arrived in Germany from Liverpool and cranking out a lively repertoire of Fifties rock and roll songs by artists like Little Richard, Elvis Presley, Jerry Lee Lewis, Chuck Berry, Fats Domino and others, mixed with a smattering of standards and sappy ballads. Prompted by Kaiserkeller owner Bruno Koschmider, they'd developed an aggressive style of stage performance gauged to catch the attention of the bar's roughhouse clientele. And they'd learned to keep the music pounding even as drunken fistfights and all manner of grievous bodily harm broke out on the dance floor.

VOORMANN HOLDS A SPECIAL and uniquely privileged place in the story of John Lennon and the Beatles. He befriended the Beatles several years before their rise to fame, when they were still a struggling bar band performing in Hamburg, Germany. A German-born musician and visual artist, Voormann made significant contributions to the Beatles' image

It was all a bit overwhelming, but profoundly appealing for Voormann, a quiet and sensitive young guy who'd already begun to make a way for himself as a commercial illustrator. On these visits to the Kaiserkeller, he started to bring along his artsy, bohemian circle of friends, including the aforementioned girlfriend Astrid Kirchherr, a stylish, blonde photographer and clothing designer, as well as another photographer, Jürgen Vollmer. Collectively they were known as the "exis," a take-off on the French existentialists who, inspired by the work of writers like Albert Camus, Jean Paul Sartre and Simone de Beauvoir, had fashioned a kind of bleak chic from a philosophy regarding life as essentially meaningless and absurd. Voormann's crowd dressed mainly in black suede, velvet or leather, men and women alike wearing a kind of unisex hairstyle that Kirchherr had pioneered.

In contrast, the Beatles at the time were sporting a Fifties greaser, or Teddy Boy, look, with tight trousers, pointed "winklepicker" shoes, and hair slicked back on the sides and cascading forward in a pompadour that hung dramatically over the forehead. It was a more

**"JOHN'S GREAT
STRENGTH WAS HIS
ABILITY TO PUT
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THAT SO MANY PEOPLE
CAN RELATE TO."**

PREVIOUS SPREAD: ASTRID KIRCHHERR: K&K/REDFERNS/GETTY IMAGES; THIS PAGE: ANDREAS DOMS/ANDREAS-DOMS.COM



Voormann in his studio with his Martin Signature B-28KV bass, in 2008; (opening spread) Lennon, April 1962, and Voormann, circa 1960, both photographed in Germany by Astrid Kirchherr



Performing "Instant Karma" on *Top of the Pops*, December 11, 1970. (from left) Lennon, Ono, longtime Beatles crows Mal Evans and Voormann

working-class aesthetic. Yet the Beatles and the "exis" shared one very important quality: they were outsiders, two distinct yet similarly alienated subcultures that just had to get together. And Voormann forged the first link.

"The first Beatle I talked to was John," he says. "One night at the club, my friends said, 'Come on Klaus, you can talk some English. Go and talk to the band. We have to make contact somehow.' So I took a record cover I had designed for a Ventures song called 'Walk Don't Run.' I went up to John and showed him that. And he said, 'Go show that to Stuart. He's the artistic one in the band.' So he pushed it off, like, 'I'm a rock and roller now. I'm not doing art anymore.'"

Sutcliffe and Voormann became fast friends, despite the fact that the Beatles' then-bassist became the new man in Kirchherr's life, handily ousting Voormann. As if in recompense, Sutcliffe bestowed what proved to be a very valuable gift on his German friend.

"One night I came into the Top 10 Club in Hamburg, where the Beatles were playing," Voormann recalls. "Suddenly Stu just handed me his bass. I had never had a bass guitar in my hands. He said, 'Come on, you play now.' And the rest of the band said, 'Yes, come up onstage.' I said, 'No I can't do that. I'm scared.' So I sat in front of the stage, took a chair, put it in front of the stage and started playing the bass. I'd tinkled around on a guitar a little, but really I had no idea. I knew fourths, what the strings were. And then the first song was counted in. It was a Fats Domino number, 'I'm in Love Again.' And that's the first time I ever had a bass guitar in my hands."

The episode would prove a harbinger of things to come. Shortly thereafter, Sutcliffe left the Beatles, remaining in Germany to live with Kirchherr and pursue his vocation as a painter. McCartney, of course, took on

"IT WAS THE VERY FIRST TIME I'D HEARD LIVE ROCK AND ROLL, AND IT TURNED OUT IT WAS THE BEATLES."

the job of playing bass with the Beatles, and Sutcliffe sold his Höfner model 333 bass to Voormann. "He wanted to buy paints," Voormann says. "He didn't want to play anymore. So he needed money."

The Höfner bass that Sutcliffe initially encouraged Voormann to play, and eventually sold to him, set Voormann on a road that would bring him onstage and into the recording studio with some of the most celebrated musical artists of the 20th century and beyond.

Voormann is also the first man to have sported the legendary Beatles haircut. The style had been originated by Kirchherr, again in emulation of French bohemians. She did her own hair that way, and then Voormann's—a daring subversion of fashion as a signifier of gender distinction. Today, it's impossible to convey how radical it was for a man to comb his hair forward in bangs and let it grow over his ears. Stu Sutcliffe was the first member of the Beatles to embrace the look, requesting that Kirchherr style his hair in the same way she had done Voormann's. One by one, the other Beatles—except for Pete Best—summoned the courage to follow suit. When Best was fired and Ringo Starr took his place, the new drummer likewise let Kirchherr cut his locks.

This German hairstyle—along with Italian boots and close-fitting suits with colorless jackets—was part of the look that Brian Epstein fashioned around the Beatles when he took on their management in 1962. Much to the chagrin of the Beatles, their



(top, from left) Jesse Ed Davis, Eddie Mottau, Voormann, Jim Keltner, Lennon and engineer Shelly Yakus during the recording of *Walls and Bridges*, at the Record Plant, New York City, in 1974. (below) The Plastic Ono band on September 14, 1969, the day after they performed at the Toronto Rock and Roll Revival Festival, which resulted in the group's album *Live Peace in Toronto*. (from left) Alan White, Eric Clapton, Voormann, Lennon and Ono



hairstyle and clothing were almost as much a factor as the music in their phenomenal ascent to worldwide fame in late 1963 and 1964. This is something that would come to frustrate Lennon greatly.

The Beatles didn't forget their German friends once they achieved worldwide fame. Around 1964, Harrison and Starr invited Voormann to move to London. They even put him up in a London apartment they shared as Voormann got a start in Britain's capital, landing a job at an ad agency. He found that fame had not altered his friends to any great degree.

"They stayed very much the same," he says. "It's only the circumstances they were now in that made them live a different way. And of course John was married by then [to his first wife, the former Cynthia Powell]. John was always very nice. He was very subdued. When he was private, he wasn't so outgoing. But of course he was very funny and could express himself really well. By '64 they were starting to become aware that every word they said would be picked up by the media and judged by the public. And of course that eventually got John in trouble."

Beatlemania put serious constraints on all the Beatles, impinging on their private lives by seriously restricting their ability to travel and go out in public for fear of being mobbed. But, as Voormann observed, stardom seemed particularly taxing for Lennon. "Of all of them, I think John was the most unhappy, mainly because he constantly had to do stuff. He had concerts to perform and obligations to fulfill, and he didn't like that. George was also unhappy, but in a different way. He didn't like the public. That's what people don't really know. George didn't really enjoy being in front of the people."

Lennon particularly hated the performance turn in which he and McCartney or Harrison would stand face-to-face in front of a mic and wiggle their heads as they sang

one of their trademark "ooooo" falsetto backing vocals. "When you see him doing it on the videos, you can see he's really making a joke of it," Voormann says. "John felt sad that there was a crowd out there that reacted to little stupid gestures in such a way. He didn't like the power that he got being a Beatle. It wasn't till he met Yoko that he learned how to use that power to try to do something good in the world."

Voormann soon had made his own foray into the pop group scene as one third of the trio Paddy, Klaus and Gibson, which was managed by the Beatles' own Brian Epstein. Beatles trivia buffs may recall that Paddy, Klaus and Gibson were the group that Lennon and Harrison went to hear on the very first evening they dropped acid, in 1965, although Voormann doesn't recall many details from that evening.

While Voormann's musical career was underway, he found time to accept an offer from Lennon to create the cover art for the Beatles' landmark *Revolver* album in 1966. "John called me and said, 'How about doing an album cover?'" Voormann recalls. "Why don't you come to the studio, listen to the music, then go home and see if you have an idea. And if you have a good

idea, you got the job. If not, you don't have the job.' So I went to the studio and everybody was there. I listened to the songs, and I was floored. It was so amazing. You simply can't imagine what it was like at that time in pop music to go so far out there and do a song like 'Tomorrow Never Knows' with all kinds of tape loops and wild sounds.

"But everybody was worried that this was not the right material to approach their fans with. And that was my problem in doing the cover art. I went home and racked my brains: What can I do that is somehow leading into the future but still is something that the normal fan goes for? I made some different sketches and showed them to the band. The one with the hair and the little figures was in there as a sketch. Everybody loved that one. I loved that one too, and I knew they would go for it. I was happy because I had the job and I could do the cover."

In his unofficial role as the Beatles' art advisor, it was Voormann who recommended Swedish director Peter Goldman to create the supremely trippy video for the Beatles' masterpiece "Strawberry Fields Forever." Voormann remembers the shoot, which took place at Knole Park, outside London, as one of several occasions on which Lennon confided to him his unhappiness in his

marriage and career.

"John was not in good shape. He was very unhappy. He was living in Weybridge at the time [his house outside London] and he didn't like to be with Cynthia, his wife. The whole situation, the whole setup—he didn't enjoy it. I mean, he was always frustrated. Till Yoko came along, John was frustrated. He was very sarcastic, very funny, like a clown sometimes, but he was always frustrated."

As Voormann notes, deliverance for Lennon came in the form of Japanese avant-garde artist Yoko Ono. The couple first met in 1966 and were married in 1969, shortly after John's divorce from Cynthia was finalized. John and Yoko embarked on a series of high-visibility Bed-Ins for Peace and other public happenings that combined politics and avant-garde art.

Voormann was drawn into this exciting new world of Lennon's in September 1969 when he was asked to join the guitarist for a gig at the Rock and Roll Revival Concert in Toronto. On a whim, Lennon had decided to accept a last-minute offer to share a bill with the rock and roll heroes of his youth: Bo Diddley, Little Richard and Jerry Lee Lewis. Lennon hastily assembled a band 24 hours before the show, calling on Eric Clapton—with whom he'd recently performed on the *Rolling Stones Rock and Roll Circus* TV special—Voormann and drummer Alan White, who would later go on to be a member of Yes. The group would appear under the name

Plastic Ono Band, a moniker Lennon and Ono had come up with for their projects and which had first appeared on the couple's 1969 single "Give Peace a Chance."

"John asked me if I would do it, and I paused because I couldn't believe what he was saying," Voormann recalls. "He would always get very uptight when you were not immediately like, 'Yeah, that's great! Sure I'll do it!' I paused a little and said, 'You'll have to explain this a little to me. I have no idea what the Plastic Ono Band is. Is that Yoko's band? Do we have to go naked onstage or what?' I had no idea in my mind. Suddenly it was not John Lennon; it was the Plastic Ono Band, so I knew it had something to do with Yoko. And he explained to me, 'I want to go in the studio and record together, and I want the band to play. Eric said yes already. How about you?' I said, 'Okay, I'll do it.'"

The hastily convened ensemble rehearsed acoustically on the plane from London to Toronto. This was to be the first live rock concert Lennon had performed in about three years, and his first without the Beatles. Backstage, bravado gave way to stage fright. "John was very, very nervous," Voormann says. "He had no idea what was coming. He'd never played with Alan White before. We hadn't really rehearsed. So as we were walking to the stage, he said, 'Hang on, boys, hang on!' And he went in the corner and vomited. Okay, it was partly the drugs he was taking, but partly it was stage fright."

Of Lennon's decision to perform the show,

Voormann says, "In one way, he was saying, 'Oh fuck it, let's do it. It's fun.' But suddenly he realized, 'My God, I'm John Lennon. I was with the Beatles and now I'm going out there with a band—no rehearsal, no nothing. Just play some old rock numbers. Is that really the thing to do?' But he pulled it through, somehow."

It's interesting to compare the Toronto performance of Lennon's song "Cold Turkey" with the studio version, recorded less than two weeks later. In that short time, what had been little more than a sketch evolved into a chilling, stark arrangement that masterfully reflects Lennon's harrowing lyrical account of his recent, painful withdrawal from heroin addiction.

"I was very frustrated on the plane from London to Toronto because I knew we couldn't do justice to the song with no real rehearsal," Voormann says. "I thought, Shit, what a great song. We really have to rehearse this properly and make something of it. But when we went onstage, we just played the chords. It was silly. It was just spur of the moment."

But Lennon, Clapton, Voormann and White got their opportunity to hone the arrangement over the course of 26 takes of the studio version. "We tried several things," Voormann says. "And when I came up with that bass line that you hear on the record, and the guitar answered, that was it. Suddenly it was haunting. It somehow had this cold atmosphere. We actually doubled my bass part. When you put on headphones, you (continued on page 148)



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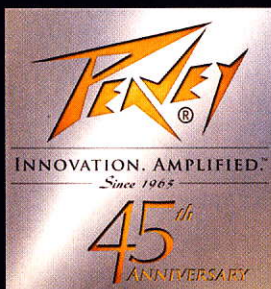
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McCartney performing in his first solo television special in April 1972



PAUL McCARTNEY

STARTING OVER

STORY BY TOM DOYLE/MOJO/IFA

In the dark days after the Beatles broke up, Paul McCartney found himself recovering from a nervous breakdown, drinking too much and attempting to build a new career as a solo artist. The former Fab talks about his slow climb back to the top, from *McCartney* to *Band on the Run*.



IN EARLY APRIL 1970, Ringo Starr stood on the doorstep of Paul McCartney's house at 7 Cavendish Avenue, St John's Wood, unaware that he was about to hasten the end of the Beatles. His fellow bandmates John Lennon and George Harrison had enlisted the affable drummer to persuade McCartney to delay the release of his eponymous solo debut album. The album, titled simply *McCartney*, was scheduled to be released one week before the Beatles' own long-awaited *Let It Be* album was due to drop. Both albums would be released on the group's Apple record label.

Starr knew he was taking on a tricky diplomatic mission. McCartney was feeling increasingly estranged from the group, a fact that was not lost on his bandmates. To help make their case to him, Ringo carried a letter, dated March 31, 1970, handwritten by John Lennon and cosigned by George Harrison. It read: "Dear Paul, We thought a lot about the Beatles and yours LPs—and decided it's stupid for Apple to put out two big albums within 7 days of each other. So we sent a letter to EMI telling them to hold your release date til June 4th (there's a big Apple-Capitol convention in Hawaii then). We thought you'd come round when you realized that the Beatles album was coming out on April 24th. We're sorry it turned out like this—it's nothing personal. Love, John and George."

McCartney invited Starr inside and began to process the information contained in the letter. Recent developments in the group had contributed to the bassist's feeling of isolation and embitterment. Specifically, he was unhappy with the decision by the other three Beatles to hire New York accountant Allen Klein to oversee the group's business affairs, a choice that had been made over his strenuous objections. (McCartney had petitioned the group to hire New York show business attorney Lee Eastman, the father of his new bride, Linda.) Under the circumstances, he didn't

take the message that Starr delivered very well at all.

"No, I didn't," McCartney recalls 40 years later. "I told him to f— off. Everyone, to my mind, was completely treating me like dirt. They were gonna throw everything away, and they were just breezing along merrily, like, 'Everything's hunky dory, everything's great.' And I was in the background going, 'Well no, it isn't.'"

"So Ringo pops round my house and sort of says, 'That record—we'd like you to move it out the way.' It was kind of like, 'We're the big guys, we're the grown-ups,' y'know. And I said, 'Well, no way, man. I don't like



what's happening in the Beatles' camp at the moment.' So I just said, 'Get out.'"

Starr swiftly departed with the sound of McCartney's rage echoing in his ears. McCartney refused to budge, and his solo album was released on April 17, 1970, forcing *Let It Be* back to May 8, two weeks later than originally scheduled.

But if this was the point at which McCartney mentally left the Beatles—within days of Ringo's visit he issued a mock Q&A press release that effectively announced his departure from the band—the years that immediately followed would feel like a slow and difficult crawl to escape the group's long shadow.

THE STORY ACTUALLY BEGAN four months prior to Ringo Starr's visit, in December 1969, just a few months after *Abbey Road*'s completion. McCartney was once again feeling the urge to record. However, this urgency was fueled not by a desperate need to commit his latest creations to tape but by a deep fear that, without a new Beatles recording project, he would lose the group to which he'd been anchored for more than a decade.

McCartney has since admitted that he "almost" had a nervous breakdown when it became clear to him that the Beatles were collapsing. Sleepless nights were spent shaking with anxiety, while his days, which he was finding harder and harder to face, were characterized by morning drinking sessions and self-sedation with marijuana. It was around this time that he began the home recording sessions for what would become *McCartney*. In essence, the music was acting as therapy.

"It got very heavy," he says. "It had been so painful, emotionally, to be splitting up with your mates. I'd been just hanging round the house

and I had my guitar and my amplifier, had a kit of drums, and I used to play around. And it was [my] very early days with Linda"—McCartney and Linda Eastman had been married in March 1969—"and she was very encouraging. She'd say, 'Wow, I didn't know you could play guitar like that,' or whatever. And so, yeah, I got the urge to record. 'Cause, y'know, we recorded often with the Beatles."

With a Studer four-track tape recorder he'd borrowed from Abbey Road, McCartney began recording in secret in a spare room at Cavendish Avenue. Reluctant to become mired in engineering duties, he eschewed a traditional mixing desk in favor of a simple routing box built by an Abbey Road technician that enabled him to plug directly into the tape machine. "It was brilliant actually," McCartney says of this unfussy approach. "I've never done it since. But you're talking pure sound."

It was the start of a simpler approach to music—a return to basics. During his time with the Beatles, McCartney had become increasingly perfectionist. For example, during the making of *Abbey Road*, he'd spent three days trying to nail down the recording of "Maxwell's Silver Hammer," an enterprise that "ground George and Ringo into the ground," according to Lennon, who missed the sessions while he and his wife, Yoko Ono, were recovering from a car accident. Now on his own, McCartney became more musically playful and less concerned with precision. "If there was too much cymbals," he says, "I just moved the mic a bit, so there was a bit less. Very, very primitive."

In this pressure-free setting, McCartney turned to his old songbook. Among the songs he dug up was the instrumental "Hot as Sun," which dated back to the late Fifties, when he, Lennon and Harrison had been together as the Quarrymen. He also pulled from recent cast-

And then there were three: Wings, with Denny Laine, in the mid Seventies

offs written with the Beatles in mind, such as "Teddy Boy," a song he'd presented during the *Let It Be* sessions, and the wistful ballad "Junk," which he'd offered up in May 1968 during demo sessions for the White Album at George Harrison's house in Esher. "It was just the songs I had, really," he says. "Then I made some up, like 'Maybe I'm Amazed,' when I first got with Linda. It was something to think about rather than the break-up."

Before the year was out, his former foil Lennon would be screaming his psychic pain on his own solo debut, *John Lennon/Plastic Ono Band*. Characteristically, McCartney cloaked his anguish in deceptively breezy melodies. It's only upon closer inspection that one hears the turmoil he was going through. "Every Night," for example, reveals the psychic rut he'd made for himself: "Every night I just wanna go out, get out of my head/Every day I don't wanna get up, get out of my bed."

"It all had its effect on me," he admits. "I took to the booze. I was trying to recover in whatever way I could."

McCartney's rag-tag, lo-fi collection of songs was more in keeping with the loose spontaneity of *Let It Be* than with the polished, state-of-the-art brilliance of *Abbey Road*. Still, the album did remarkably brisk business, going to Number Two in the U.K. and Number One in the U.S. Considering the bitter circumstances of its release, however, the other Beatles publicly dismissed it. Lennon derided it as "rubbish," while Harrison caustically pointed out, "The only person he's got to tell him if the song's good or bad is Linda."

Starr was, perhaps, the most scathing of all. "I just feel he's wasted his time," the drummer said. "He seems to be going strange."

"I TOOK TO THE BOOZE. I WAS TRYING TO RECOVER IN WHATEVER WAY I COULD."

"scared shitless," according to Paul. Another time, a photographer from *Life* magazine rolled up, investigating the famous rumor that McCartney was dead, only to have McCartney himself throw a bucket at him.

Fortunately, he could still lose himself in music. He'd built an ad hoc four-track setup, dubbed Rude Studios, in a lean-to attached to the farmhouse. There, McCartney began to write songs again, encouraged by Linda, who was keen to see her husband dry out and maintain his productivity. "She just eased me out of it," he recalls, "and sort of said, 'Hey, y'know, you don't want to get too crazy,' and made me feel a lot better."

The output of those sessions became the basis for McCartney's next album, 1971's *Ram*. Often overlooked in the McCartney canon, *Ram* was a sturdier offering than its predecessor, not least because of

its creation in a proper recording facility, A&R Studios in New York City, with a team of New York musicians—namely guitarists Hugh McCracken and David Spinozza (who would work on Lennon's *Mind Games* in 1973) and drummer Denny Seiwell. McCartney agrees that, in many ways, *Ram* is the first evidence of him trying to develop a distinctive songwriting voice outside of the Beatles.

"Absolutely," he says. "[I was] definitely trying to do something else. To have to invent something new was difficult. But I just felt like that was the way to go. So I avoided Beatles stuff and just went in another direction. I tried to avoid any Beatles clichés and just went to different places. So the songs became, I dunno, a little more episodic or something. I took on that kind of idea a bit more than I would've with the Beatles. I suppose I was just letting myself be free."

"Episodic" is certainly the best way to describe the songs on *Ram*, with their unexpected dips and turns. An unlikely U.S. Number One single, "Uncle Albert/Admiral Halsey" showcased the new McCartney method: its dreamy sentimentality gives way to rain and vocally impersonated ringing telephone effects before the restless tempo shifts upward into the lengthy "Hands across the water/Heads across the sky" coda. Elsewhere on *Ram*, Beach Boys references abounded, not least in the baroque arrangement of "Ram On" and the multivoiced teenage swoon of "The Back Seat of My Car."

Nevertheless, for all of its atmosphere and sparkling invention, *Ram* harbored a dark anger at its heart, with the rage aimed squarely at Lennon. While the abrasive "How Do You Sleep?" from Lennon's *Imagine* lingers long in the memory, it's often forgotten that it was actually McCartney who fired the first volley when it came to coded in-song snipes. On the *Ram* track "Too Many People," he lambasts Lennon for "preaching practices," McCartney says, "I felt that was true of what was going on [with Lennon]. 'Do this, do that, do this, do that.'" However, he did



Recording Band on the Run in Lagos, in 1973



AS 1970 TURNED to 1971, the bad vibes and heavy weather refused to lift. And so McCartney escaped once again to Scotland and High Park Farm, his farmhouse near Campbeltown. The ramshackle two-bedroom dwelling was, by its owner's admission, "pretty funky. It wasn't sort of dirty, but it wasn't clean." Still, it had provided a refuge for him during the legal warring of the Beatles' separation. "We were having the heaviest meetings," he remembers. "And so Linda and I literally just had a brainwave one day. We said, 'Well, let's not go to the meetings! How about that for an idea? Let's just boycott these f-ing meetings and take the kids and just go to Scotland.' Hiding away in the mists. There was a lot of that."

Even in the heart of the country, however, the outside world persisted in seeking out the apparently reclusive former Beatle. On one occasion, *Daily Express* gossip columnist Judith Simmons made the journey north and trudged up to the farm late at night in the rural darkness,

have a change of heart when it came to one of the song's original lyrics, "Yoko took your lucky break and broke it in two," and subsequently changed it to "You took your lucky break..."

"We were taking pops at each other," McCartney acknowledges. "Most people just argue with their family members, but ours was done publicly. In time, I realized it was just juvenile anger. And then I did a song called 'Dear Friend' [from *Wings' Wild Life*] that's much more loving. It's like, 'Oh come on, mate.'"

As for the photo on *Ram's* back cover of two beetles copulating—many assumed it was McCartney's coded way of saying he'd been fucked by the Beatles. But he says nothing of the sort was intended. He didn't even know the insects were beetles. "It was just a funny shot," he says. "To me, they were just a couple of insects."

FOR ALL THE NEW MUSIC he was making, McCartney clearly missed being in a band. After working with studio musicians on *Ram*, he began to toy with the idea of putting together a new group. Although he was attracted to the period's vogue for supergroups ("Ideally I'd have had Eric [Clapton], John Bonham, Billy Preston, John"), McCartney decided to build a band from the ground up. *Ram* drummer Denny Seiwell was the first onboard. Next was former Moody Blues guitarist and singer Denny Laine, who would soon become the McCartneys' most faithful collaborator throughout the Seventies.

"I'd always admired Denny [Laine]," McCartney says. "One of my favorite records that they'd made was 'Go Now,' which he sings the lead on. So when he came in the band, I just enjoyed having him as a guitarist and a fellow vocalist that we could harmonize with."

After toying with the moniker Turpentine, McCartney decided to call his new band Wings. The name was inspired by a recurring mental image of angel wings that came to him during the difficult birth of his daughter Stella in September 1971. Explaining the group's formation, McCartney says, "The thing with Wings was, I thought, Well, how did we do it in the Beatles? How do you do a band? Well, you start with

"WE'D HEARD THAT DYLAN HAD DONE AN ALBUM IN A WEEK AND IT SEEMED LIKE AN INTERESTING IDEA TO DO A RECORD QUICKLY."

nothing and you just learn and you improve. I just wanted it to be, like, organic. I wasn't interested in putting it together professionally. So that's exactly what we were. We were just a bunch of strolling musicians struggling."

Inspired by the one-take approach of Dylan's 1970 album *New Morning*, Wings threw themselves into their debut, *Wild Life*, hammering it out in a week at Abbey Road. But whereas the Dylan album sounded fresh and vital, *Wild Life* came across as rushed.

"We'd heard that Dylan had done an album in a week," McCartney says, "and I think coming off the back of taking a long time over records, it seemed like an interesting idea to do a record quickly. Y'know, I like the record. It wasn't perhaps as good as some of the others. But for me, a record can be associated with a favorite memory, which kind of validates it. And I have this great memory of driving up Sunset Strip and [drawing up alongside] some real hippie (continued on page 155)



Wings recording in London in 1974; (right) onstage in Copenhagen in 1972



JORGEN ANGEL/RETNA



THE REMASTERS

THE ONES AFTER 9/09

A year after the Beatles' catalog was reissued, a new trove of remastered albums by the Fab Four, John Lennon and Paul McCartney is arriving right on schedule.

SEPTEMBER 9, 2009, was a banner day for Beatles fans: it brought the much-anticipated CD reissue of the group's catalog, remastered and repackaged for posterity. Now, one year later, the Beatles' camp has released a new batch of remastered Fab-related music, including a pair of Beatles "greatest-hits" albums, the John Lennon solo catalog and Paul McCartney and Wings' 1973 hit record, *Band on the Run*.

The latest addition to the Beatles remaster project consists of two popular compilations originally released in 1973: 1962–1966 and 1967–1970, commonly known as the Red Album and the Blue Album, respectively, for their distinctive colored covers. The two-disc sets were the first "greatest-hits" compilations of Beatles songs selected and sanctioned by the group itself and previously appeared on CD in 1993. The newly remastered versions were released in North America on October 19.

They were preceded earlier in the month by the long-awaited release of Lennon's remastered solo catalog, including eight albums: *John Lennon/Plastic Ono Band* (1970), *Imagine* (1971), *Some Time in New York City* (1972), *Mind Games* (1973), *Walls and Bridges* (1974), *Rock 'n' Roll* (1975), *Milk and Honey* (1984) and *Double Fantasy Stripped Down*, a new compilation that combines the remastered 1980 album with producer Jack Douglas' new bare-bones remix (see story on page 44).

Those reissues are accompanied by three new Lennon collections. The most basic of the bunch is *Power to the People: The Hits*, a 15-track "best-of" compilation available on one CD and in a CD/DVD package that includes promotional videos for each of the songs. More ambitious is *Gimme Some Truth*, a four-CD set on which 72 of Lennon's previously released tracks are organized into four themes representing his rock and roll roots, socio-political songs, love songs and songs about life. Finally, there's the *John Lennon Signature Box*, a deluxe, 11-CD collector's set containing the remastered albums as well as rarities and non-album singles.

For true fans and collectors, the *John Lennon Box of Vision* offers an elegant display box in which to store your Lennon CD collection. It comes with a 166-page hardbound book containing album-sized artwork for all of Lennon and Yoko Ono's records, including front covers, back covers, gatefolds and inserts; the "Catalography," a full-color discography of Lennon and Ono's album catalog; Lennon's handwritten "sound" notes to *Double Fantasy* and *Milk and Honey*; and many other extras. The box is limited to fewer than 7,500 numbered editions and retails for \$124.99.



The Red and Blue albums, and *Band on the Run*; (top) the John Lennon Signature Box

Finally, the remastered version of McCartney and Wings' classic album *Band on the Run* gets released on November 2. The album is one of the best from McCartney's solo catalog and includes the hits "Jet," "Bluebird," "Helen Wheels" and the title track. McCartney personally supervised all aspects of the reissue, working in tandem with the team that remastered last year's Beatles reissues.

In addition to the Standard Edition, which features the original single nine-track album, *Band on the Run* will be offered in a three-disc (two CDs/one DVD) Special Edition, featuring nine bonus audio tracks, rare footage of the group recording the album on location in Lagos, promotional video clips, and the 1974 documentary *One Hand Clapping*, which shows McCartney and the band at work in Abbey Road Studios.

For collectors, the four-disc (three CDs/one DVD) Deluxe Edition will add on a 120-page hardbound book containing many unseen and unpublished photos, album and single artwork, downloadable high-resolution audio versions of the remastered album and bonus tracks, an album history that includes a new interview with McCartney, and track-by-track details for all four discs. The Deluxe Edition also includes a special *Band on the Run* audio documentary (originally produced for the album's 25th anniversary edition in 1999). The original remastered album and bonus audio content will also be issued in a two-disc 180-gram audiophile vinyl edition that comes with an MP3 download of the original nine songs and nine bonus tracks. The Standard and Deluxe editions of *Band on the Run* will be available digitally.

WHERE DO WE GO FOR INSPIRATION? ...TO THE SOURCE

"In my life... one of my greatest influences has to be the music of The Beatles. I just returned from London where I was fortunate enough to tour the place where the Beatles created, perfected, and recorded their music: Abbey Road Studios."

Visual Sound has grown from operating out of a garage to worldwide fame among music's most elite, many of whom were influenced by the 'Fab Four'. For me, the genius of the Beatles has always been, and will always be, deeply inspiring. And now, having been where it all took place, I feel the connection even more."

Bob Weil
President – Visual Sound



Steven Bliss (Visual Sound Artist Relations) and Bob Weil (on right) in Abbey Road Studios, 7 October, 2009.



Hanging out in Studio 2... where all the magic happened.



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KINGS *of the* R



As the men of **ALICE IN CHAINS**, **MASTODON** and **DEFTONES** wrap up the BlackDiamondSkye fall tour, they share horror stories from the road and tell us what essential gear keeps them rolling along.

GEARLY, there's a world of difference between struggling on the local club circuit and playing sold-out arenas. But even successful musicians have problems with gear, venues, crowds, techs and transportation—the same things that your average weekend warrior has to deal with.

Don't believe it? Just ask Alice in Chains, Deftones and Mastodon, who joined together this fall for the BlackDiamondSkye tour. Having climbed the ladder that separates virtual unknowns from recognizable celebrities, these guys have seen it all—from tiny, trashy dives to palatial arenas; from passenger vans with busted stereos and no AC to luxury coaches with entertainment centers and fully stocked refrigerators. Over the decades they've learned through trial—and lots of error—what to bring on the road, what to do before a gig and what setup works best for every location.

When the BlackDiamondSkye tour rolled into New York City for a show at Madison Square Garden, we thought it was a good time to get some of the guys together for a roundtable on road survival. And so it happened that, on the day of the show, Alice in Chains frontman

William DuVall and guitarist Jerry Cantrell, Deftones frontman Chino Moreno and guitarist Stephen Carpenter, and Mastodon guitarists Brent Hinds and Bill Kelliher gathered around a *Guitar World* conference table to talk about

INTERVIEW BY
JON WIEDERHORN
PHOTOS BY
JIMMY HUBBARD
GROOMING BY
BRANDY McDONALD

their experiences and offer some useful advice.

In addition to discussing the essential items they need to be productive, ease boredom and curb insanity, they addressed the importance of having a good guitar tech, warned what can happen to guitars in airports and explained how in-ear monitors have become a necessary evil. They also told some great stories about surviving car accidents, smashing guitars, being pelted by hostile fans and getting stuck in gridlock traffic with a major radio interview just minutes away. It all made for an entertaining and informative gathering. So sit back and take a word or two of advice from the pros.



Moreno
and
Carpenter



GUITAR WORLD As guitarists, what do you have to have with you at all times on the road?

BILL KELLIHER A tuner helps. [Everyone pulls out different tuners and laughs.]

JERRY CANTRELL Whichever tuner you use, you just gotta make sure your backline guys are all using the same one.

GW A lot of techs use strobe tuners. Do you like those?

BRENT HINDS No, strobe tuners are really hard. There's too much stuff going on.

STEPHEN CARPENTER Techs use 'em because it makes 'em look like they know what they're doing.

GW Do you carry a pocketful of picks?

CANTRELL Yeah, and a pocketful of hate. Just a little.

HINDS Always. Drugs and picks.

GW What if the dogs at the airport pick up the scent of the drugs on your picks?

HINDS They can't smell pills, man.

CARPENTER It should be said for the record that as human beings it's a damn shame that people's lives are ruined over a dog. You can't even talk to a dog. How can a dog smell drugs? And the cops just go, "Oh, the dog's right."

GW Is there anything else you must have on tour, playing-wise or recreationally?

CANTRELL PlayStation 3 for me, so I can

chill out after the gig. And of course everybody's got a computer. I also like a Slingbox—especially abroad, so you don't rack up a huge bill.

WILLIAM DuVALL Yeah, that's cool. It basically allows your computer to stream whatever's on your home television.

CANTRELL Any time you touch anything in a hotel, it's gonna cost you \$20 or \$30, whether it's food, TV or phone. You gotta have your computer so you can talk to everyone at home through your Skype for free. And you can watch movies. I'm a big football fan, so I got the NFL Sunday Ticket on DirecTV.

A BLACK DIAMOND SKYE AXOLOGY

The number of guitars the players on the BlackDiamondSkye tour take on the road with them varies greatly from band to band. Mostly, it depends on how many tunings they're using, what kind of tones they're after, how theatrical they are onstage, how much they throw around their instruments and how many axes they can afford. The one thing nearly every guitarist has in common is a set of backup axes—just in case. Here's everyone's arsenal:

JERRY CANTRELL

I bring a couple of G6Ls for different tunings. I pretty much play the same two guitars I've always played, but the original one developed a crack on the last tour from the neck to the body, and another one's starting to do the same thing. It's really a drag to have to let those go. And then I have backups for those guitars. I also bring a couple of Les Pauls, and for some of the cleaner

stuff I have a Gibson hollowbody and a Fender Strat. I use a couple of acoustics, too.

WILLIAM DuVALL

I've got the two Les Paul Standards—the VOS 1960 reissues. I like the '60s because they have thinner necks. I play the Standards onstage mostly. One is standard tuning, one is dropped. And for backup I have a couple of Goldtop Deluxes and Standards. I also

have a Gibson Hummingbird acoustic and one Alvarez acoustic for backup. I had an ESP Firebird-style guitar that ended up in the audience in Germany. It got smashed and then I threw it in the crowd.

CHINO MORENO

I bring two SGs because I have two different tunings on 'em. One is C# and one is C. And I have backups for those. I also have two Strats: one that I play and one for backup.

KELLIHER On the road you've got too many hours to kill, so you can easily get in trouble. I have a guitar in the dressing room, and I bring Pro Tools so I can throw ideas down.

CANTRELL I got a Zoom digital recorder that's nice for recording riffs. It's got video on it. And it's got a great mic.



THE FIRST TIME WE WENT TO CHILE, WE GOT COATED IN SPIT.

-STEPHEN CARPENTER

KELLIHER And you can hide it in the girls' locker room.

CANTRELL That's always good, too. Unfortunately, we only travel with dudes.

GW Can you actually write on the road?

DuVALL I use an iPhone voice record app when I come up with something I don't want to forget. But for this tour, I've also been traveling with a Pro Tools rig, and that's awesome. If you get your little idea, you can put it on your iPhone, and then you can develop it when you get back to your room.

CARPENTER Come on—ain't nobody writing music on tour. You get ideas every

day, but you ain't recording 'em, you ain't arranging 'em. I know I don't.

CANTRELL I collect riffs. I'm like Stephen. I ain't writing on the road, either. But when we warm up or play at a soundcheck, I'll stumble upon something. When that happens, I'll record it real quick and then move on.

KELLIHER It's good, because you dump that bag of riffs out when you get back from the tour, and you've someplace to start writing from.

GW How do you keep your guitars safe?

KELLIHER I have a Guitar Vault, and I've got an Anvil case for my Les Paul.

CANTRELL If you're carrying a single guitar in a case, there's always a chance it's going to get wrecked somewhere. I've had a few guitars trashed at airports. Or stolen. And cases get crushed.

GW Have you had any prize possessions destroyed?

CANTRELL The guitar that still kills me that I lost was an Eddie Van Halen Music Man that he gave me.

It was a gold-top, and there were only two of them. We toured with them in '91, and we didn't have shit. He had the 5150 head that had just come out, and his line of guitars, and I asked him if he could cut me a deal on a guitar. And he said, "Fuck that, I'll give you one." I kind of forgot about it. And I came back from tour and I had two guitars and three stacks in my fuckin' garage: I had a blue Ernie Ball EVH guitar and I had a gold-top. And somehow while it was in storage or in transit, somebody ripped off the gold-top. And beyond the personal value, that guitar is probably worth

about \$50,000 or \$60,000.

GW When you smash a guitar onstage, do you try to make sure it's not a valuable model?

HINDS No, it's always my main ax.

CHINO MORENO I've stopped myself so many times.

HINDS Yeah, I know, it hurts. But the reason you smash it is because you're having problems with the guitar and it's your way of fixing it, really. You've already sent it to the luthier, you've already put the new nut on there. You've worked with this guitar for years, and it does that one fuckin' thing one time too many, and you go, You know what? You're going out tonight, buddy. It's a great show when that happens, too, but I hate losing an awesome guitar. Also you can hurt yourself. In St. Louis, we did this really awesome show, and I did a Babe Ruth up against a wall. It smashed into a million pieces, but I tore my rotator cuff.

CANTRELL The drag is when it's an accident—when you spin around and you realize you don't have a headstock anymore. Or you hand your guitar to your tech and he doesn't grab it, and it breaks on the ground.

DuVALL I don't want anything to happen to my Les Pauls, so I try not to be rough with them. I used to play Dan Armstrongs, which are pretty much bulletproof. They were great for punk crowds. You'd have skinheads rushing the stage and you'd have to push people back with the harpoon headstock.

And those things are indestructible. I got in a car wreck one time with Mike Dean from C.O.C. We were driving my '56 Volkswagen across the country together and I let him drive. It was a big mistake. I fell asleep hunched over, and next thing I know, I hear the wheels rolling over the side of the road, and I wake up and look over and Mike's snoring away. We did a Six Million Dollar Man through the desert. I had everything I owned packed into this car, floor to ceiling. And the Dan Armstrongs flew out of the car. One of them flew out of the case. And when we finally came to a landing, the car ended up on its side. Mike got thrown out and I got trapped underneath. And when I climbed up through the car, the first thing I see is the Dan Armstrong stuck in a sand dune just like Excalibur. I walked over to it, pulled it out of the ground, played it and it was still in tune.

CARPENTER I traded the last Jackson I ever had for the first ESP I ever got. And I did our whole first record on it. Afterward, we were playing in Cleveland, and at the end of this great show I chucked it 20 feet in the air, sound-guy-deep into the crowd. This big old buff dude catches it, and security wrestled this guy down and brought it back to me. I was like, "Man, I just threw it away. I just gave this guitar out." So I told my guitar guy, "Go give him the case." And I told security, "Give him the guitar back. You're ruining the moment!"

GW How important is a good guitar tech?

DuVALL Hugely important.

KELLIHER I didn't have a guitar tech, and we'd been touring for 10 years. I'd always do my own stuff. But the bigger you get, the more stages you're on in front of lots of people and the more stuff you're using.

CANTRELL You just have less time to deal with all that.

KELLIHER I've gone through a couple guys, and the guy I've got now is great. There's no talkback—we have a great relationship. He came to my practice pad a week before this tour started and went through my 60 guitars and wrote down every serial number and cleaned 'em all up, then put 'em away neatly so I knew where they were. I didn't even ask him. And whenever I have a problem, he's on it.

DuVALL Yeah, a good guitar tech is on it almost before you even have to say anything. Or when you say something, they go, "I don't know, but I'm gonna figure it out."

BILL KELLIHER

I usually bring about six to 10 guitars on tour. I collect a lot of guitars while I'm out on the road, too—usually old Les Paul Customs. My favorite guitar is an '82 Les Paul Custom Silverburst. I've got an '80 Explorer, a First Act nine-string, and a Dan Armstrong plexiglass guitar. We have three different tunings, so I like to have three for that, and then I usually have a

backup for each of those. And the nine-string gets played on a couple songs. So my Guitar Vault is always full.

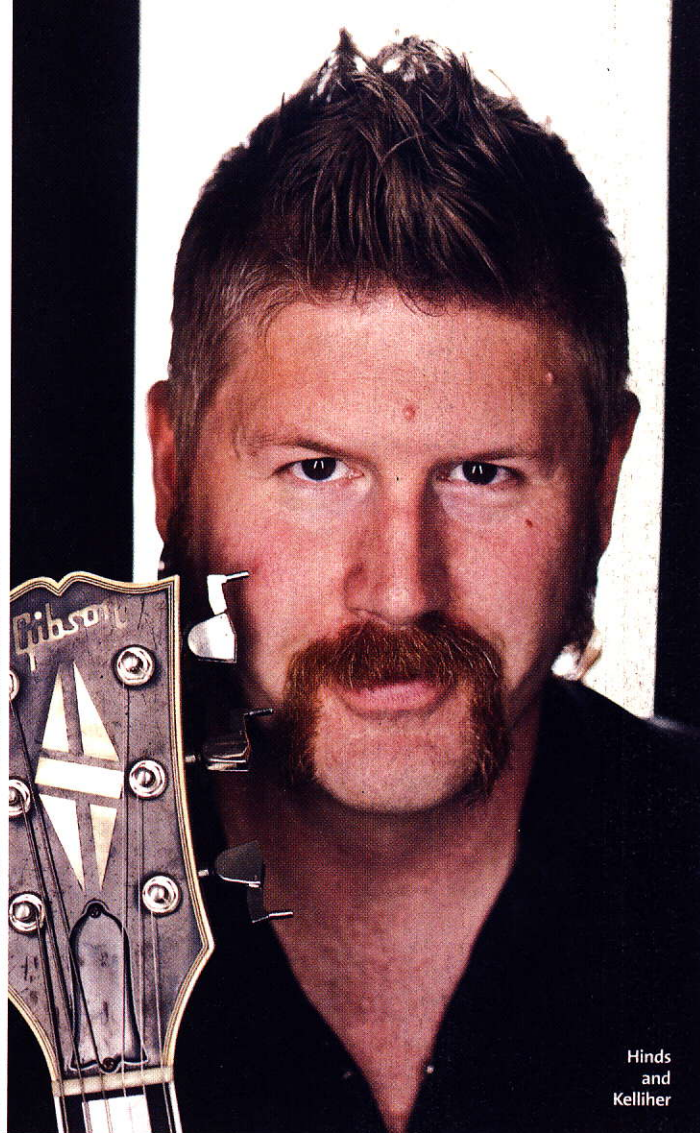
BRENT HINDS

I bring four guitars: a First Act Custom double-neck guitar, a clear Kevin Burkett V, a silver SG—which is my main guitar—and a Silverburst V custom, which got broken in half, so I had it fixed. They're all in different

tunings and set up for different songs.

STEPHEN CARPENTER

I have eight ESP guitars and two basses. I use four tunings, and I have a backup for each one. Two of the eight actually switch between two different tunings: one's a drop tuning and one's not. It's easy to just drop it down instead of carrying two extra guitars, which I used to do.



Hinds
and
Kelliher

EE

I ONCE GOT HIT WITH A HALF- EATEN SNICKERS BAR.

-BRENT HINDS

CANTRELL The thing about being a musician is that something is always gonna go wrong. There are too many moving parts. So having someone who can wrangle your shit and produce a solution when there's a problem—bad cords, batteries, interference from a signal, problems with guitar intonation—it's really important. But it takes time to develop that relationship with someone who knows what the fuck's going on and can maybe create what you need on the fly himself—like dialing in stuff from one venue to the next. If it's a big room, you might want to peel some stuff back; if it's tighter, you might want to create a little more vibe. Your guy's gotta know that.

KELLIHER Anyone can change strings or hand you a guitar, but you need someone who knows your set, knows your songs, knows what it means when you look at him in a certain way while you're playing.

HINDS I've never had that dude. I've always had a different guitar tech every single tour. Never got it right.

GW What's a sign you've got a bad tech?

CANTRELL When something's wrong and you look over at your guitar tech and he's shrugging his shoulders.

HINDS Or he's talking to some girl. I've never once looked over at a guitar tech and had them know what I was talking about. This is what always happens: I always forget to check [drummer] Brann [Dailor]'s vocals in my monitor before we start. His vocals come in on the second song, and, man, it'll be so loud that I'll literally jump back. And I'll look at the guitar tech and he's like, "What? What?" I can't talk to him because I'm busy playing all this crazy shit and trying to sing. I can't say to him, "Hello, Bruce, I would like for you to turn Brann's vocal down please. Thank you so much." It's more like, "Turn it down! Fuck!"

CANTRELL I've had that problem. We came up with something on the last couple of tours that is really handy. It's a talkback mic that's like a panic button. You step on it, and it lets you talk into the mic, and nobody can hear it up front. So your tech immediately knows what's going on.

HINDS You use the same mic as your vocal mic?

CANTRELL Yeah.

HINDS I would forget the thing was on and just shout through the P.A.: "Hey, this shit is fucked up! I can't hear shit!"



Cantrell
and
DuVall

DuVALL No, you hear a change in your monitors. It cuts off and gets small.

GW Do you all use in-ear monitors?

MORENO I just started using them a couple months ago. I'm gonna keep using them, but I'll be honest: it sounds better without them. I like the feeling of the live room. But I can totally tell I sing and play way better with them on.

DuVALL It's changed the game for singers. It is a sacrifice, but it definitely makes you more precise.

GW What about for guitarists?

KELLIHER I was on them for a while, but I just ended up ripping them out and going, Ah!! There's that Marshall stack and the Gibson sound again. Fuck these things. But at the same time, I'm losing my hearing. I've got ringing in my ears. It's hard to sleep.

GW What about earplugs?

KELLIHER I don't wear earplugs, no.

HINDS We've lost our hearing so much that we can't wear earplugs. When I put earplugs in, I absolutely can't hear anything.

CARPENTER It just seems like basic logic: if you put earplugs in, you're gonna turn up. Why even wear 'em?

MORENO If you're wearing in-ears, it's really important that you have a good monitor engineer that will get your mix right. Wearing them was a tough thing for me to get used to. I was like, Man, I'm in a whole different place than all these people. Then I did the same thing as Bill—I ripped 'em out, and I was like, Ah, now I'm hearing it!

CANTRELL To be honest, I fucking hate using them, but I'm so fucking deaf now, too. I gotta use what I got left, and it's not much. When we get halfway through the show, I get so fatigued, I start hearing weird shit and off-tones, and then I get lost. It's just a product of losing my hearing.

GW When you get to the venue, do you dial your guitar sound in or let your tech do it?

KELLIHER If you have a really good tech, he knows how your stuff is supposed to sound and makes it sound good in any room. That way you don't have to worry. I'm very hands-on, though. I like to be right up there with them even if there are people who are throwing shit at me. I'll walk out there and do my own thing and just make sure I'm happy. I have a certain tone that I have to hear.

GW Do you dial things in differently if you're playing a shed, a club or an arena?

HINDS Yeah, louder for an arena.

KELLIHER For a shed you turn down.

Sometimes you take some bass down or mids. You kind of have to EQ it to the room.

HINDS It depends on where the PAs are positioned on and around the stage.

KELLIHER You gotta be careful, because sometimes you get dead spots and your signal gets stepped on. That's what a good tech is for. They go up there and check every frequency and make sure there are no dead spots. But sometimes he misses something.

DuVALL Also for us, it's been different since we started putting our cabinets in boxes in order to have a quieter stage and isolate sounds better and hopefully hear better through the monitors.

CANTRELL The thing is, everybody in the band has to do it, and Mike [Inez], our bass player, refuses to play along. And that's been a tough thing. It's bad when there's no guitars and most of what you hear is the bass.

MORENO We're kind of in the same place. We all wear in-ears, except Stephen. So it's gotta be loud enough onstage for him.

CARPENTER My cabinets have been isolated the last 10 years, though. But I don't do it for the stage volume; I do it because it's a way for me to keep the stage volume out of my mic so my [noise] gate's not triggering all the time. Otherwise, my gate's opening wide up with every snare hit, (continued on page 159)



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THE FREEWHEELIN' STRUMMER

A look at Bob Dylan's relaxed and groovy acoustic style

* BY DALE TURNER

IN THE EARLY Sixties, Bob Dylan lit up the hipster folk music scene in New York City's Greenwich Village with socially-conscious, poetic and often politically-charged lyrics, memorable melodies and tons of attitude—all supported by understated (yet deceptively intricate) guitar playing. Back then, Dylan's penchant for penning “anthems of peace” prompted journalists to refer to him as a protest singer. (Furthermore, songs like “The Times They Are A-Changin’” and “Blowin’ in the Wind” were adopted as anthems by civil rights and anti-war activists.) But Dylan would have lasting appeal even in mellower times. Today, more than 60 years into his career, the singer-songwriter is still going strong, even recently receiving the Pulitzer Prize for his “profound impact on popular music and American culture, marked by lyrical compositions of extraordinary poetic power.”

In this lesson, we'll focus on country/folk-like strumming in the style of “Blowin’ in the Wind,” the opening track on Dylan's second studio album, *The Freewheelin’ Bob Dylan*, released in May 1963, and his first hit. While the original version has Dylan playing with a capo at the seventh fret, various other performances—clips on Martin Scorsese's Dylan documentary *No Direction Home*, for example—show him playing with a capo in different positions, or with none at all. Hence, we will forego the capo for this lesson.

Before we get started, here's a little commentary: Overly “technique”-minded guitarists often don't “get” what Dylan is about as a player; many have a hard time recognizing and/or appreciating the subtleties of his style. For starters, Dylan's pick-style acoustic playing always sounds very natural, relaxed and spontaneous. (In “Blowin’ in the Wind,” he's also singing and blowing harmonica while playing guitar.) With the goal of sounding “relaxed and groovy” in mind, to help the chops-obsessed cop the right vibe, each figure will include a technical explanation of how to *not* sound technical. But first, get a grip on the open G, C, Csus2/B, D/A, D/F#, and G shapes in **FIGURE 1**.

The first Dylanesque element we'll tackle is the “boom-chick, boom-chick”

FIGURE 1

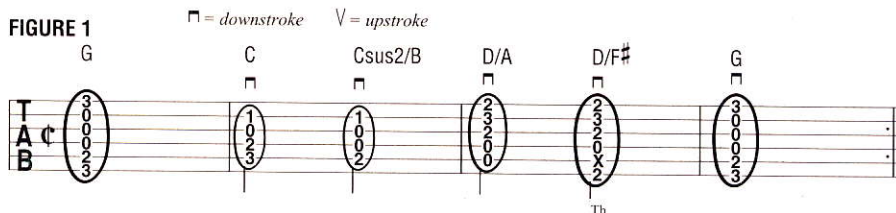


FIGURE 2

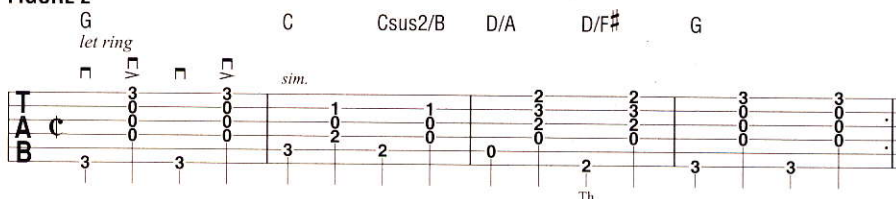


FIGURE 3

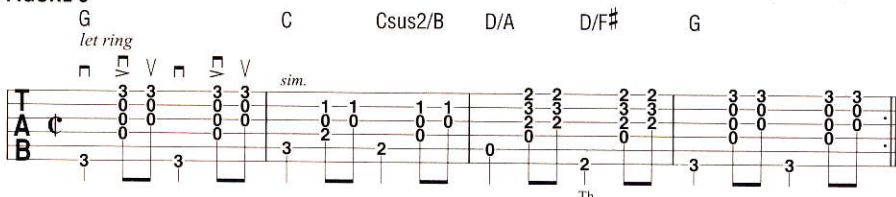
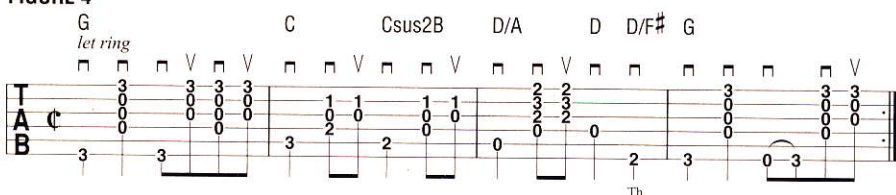


FIGURE 4



move in **FIGURE 2**—picking the bass notes on “one” and “two,” and alternately strumming the remaining upper notes of each chord with a downstroke on the “and” of each beat. As you pick through, implement our first “non-technical” tip: Pick a little lighter than you ordinarily might, so that all the subtleties and nuances of your pick hand's dynamics come out. Also, don't squeeze your pick tightly; hold it relatively loose (the pick should just be “sitting” in your hand, in a relaxed grip), so that as you rake the pick across the strings a little extra percussive “click” accompanies your strums. You'll find the combination of these two small things makes a big difference in producing an airier, more “open” acoustic sound.

Now let's add *double strumming* to the picture—hitting the notes in the upper register of each chord twice (two eighth notes), using a down-up strum after each bass note, as in **FIGURE 3**. Due to some of the upstrokes occurring right before each chord change, you may find it tricky

to redeploy your fret-hand fingers to the next chord shape in time. But fret not. Here's another “anti-technique” tip: It's perfectly okay to lift your fingers off the strings on that last eighth-note strum before each chord change (without modifying your strumming). This will allow you ample time to reposition them, while at the same time (as your pick hand is still grooving along) causing the top three or four open strings to ring briefly. These “all-purpose passing chords” are part of what makes passages like this one sound natural, relaxed and “Dylan”-like.

FIGURE 4 is a spontaneous-sounding mixture of all the “Blowin’ in the Wind” elements we've just examined—quarter-note bass notes and chord strums interspersed with down-up eighth-note strums—as well as a more active “bass” part and a touch of ornamentation (hammering-on to the root of the G chord from the open sixth string). Now all that's missing is your voice and harmonica as you strum along! □

Musician's Institute instructor and author/transcriber DALE TURNER played all the instruments/voices on his latest CD, *Mannerisms Magnified* (intimateaudio.com).

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DOMINANT SUBMISSION

Using the Phrygian-dominant scale, and "The Obsidian Conspiracy" solo, part one.

* BY JEFF LOOMIS OF NEVERMORE

IN THIS MONTH'S column, I'd like to initiate a detailed breakdown of the guitar solo on the title track from Nevermore's latest album, *The Obsidian Conspiracy*. This is a fairly complex solo, 14-bar bars in total length, so let's begin with a look at the first six bars, including both the rhythm and lead guitar parts.

The first six bars of the solo are played over a repeating one-bar rhythm guitar part, shown in **FIGURE 1**. The tempo of the solo section is relatively slow, and this allows me the "space" to create a rhythm part that consists of a fairly complex syncopation based on 16th-note triplets. Using the seven-string guitar (tuned down one half step, low to high: B \flat E \flat A \flat D \flat G \flat B \flat E \flat), I play three-note root/fifth power chords on the bottom three strings. The "home" chord (the tonal center, or *tonic*) is C \sharp 5, fretted with the index finger on the seventh string's second fret and the pinkie barred across the sixth and fifth strings at the fourth fret. The surrounding chords are fretted the same way.

I use alternate strumming throughout this rhythm part to attain an even attack, beginning with a downstroke, and palm-mute the strings to give the part a heavier, harder-driving sound. Palm muting also aids in creating a clearer distinction between each chord.

FIGURE 2 shows the first six bars of the solo. Bars 1-4 are based on the C \sharp Phrygian-dominant scale (C \sharp D E \sharp F \sharp G \sharp A B), which is the fifth mode of F \sharp harmonic minor (F \sharp G \sharp A B C \sharp D E \sharp). Phrygian-dominant is a favored scale in neo-classical rock because its structure offers a bittersweet contrast between the "sweetness" of the major third (E \sharp in the key of C \sharp) and the "darkness" of the flatted second, or flatted ninth, (D) and flatted sixth (A).

I've included my fret-hand fingerings throughout **FIGURE 2** so you can see where I change from one position to another as I play through the solo. I begin in ninth position on B, the $\flat 7$ (flat seventh), fretted with the pinkie. When I vibrato this note, I line up the ring, middle and index fingers behind the pinkie and shake the string with all four fingers for added support.

At the end of the bar 1, I shift down to

7-string guitar, tuned down one half step (low to high, B \flat E \flat A \flat D \flat G \flat B \flat E \flat).

FIGURE 1 solo section rhythm guitar part, bars 1-6

$\text{♩} = 90$
D5 C \sharp 5 P.M. D5 C \sharp 5 E5 C \sharp 5 D5 C \sharp 5 D5 C5 (play 6 times)

FIGURE 2 solo, bars 1-6

seventh position and rely on the first, third and fourth fingers to fret the notes in bar 2. During beat four of bar 2, I shift down one more fret to sixth position to play fast *legato* lines (lots of hammer-ons and pull-offs) that fall on beats one and two of bar 3.

In bar 3, at the end of beat two, the index finger shifts down to fourth position, wherein I execute the next series of hammers and pulls using the ring finger and pinkie. The same position shifting technique occurs a few more

times as the solo progresses.

Bars 5 and 6 feature an ascending and descending B diminished seven arpeggio (B D F G \sharp) played in a rhythm of 16th-note triplets, using string skipping and a wide fret-hand stretch. Notice that I use only the first, second and fourth fingers. Practice this part slowly at first, and make sure your fingers are warmed up before attempting it.

I'll be back next month with part two of the "Obsidian Conspiracy" guitar solo. □



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THE ART OF THE FILL

Knowing when to chime in and when to hush

* BY KEITH WYATT

A FUNDAMENTAL building block of the blues style is the concept of *call-and-response*, a continuous form of interactivity expressed through everything from solo phrasing to the interplay between performer and audience (check out the timeless B.B. King album *Live at the Regal*, in which the audience is as much a part of the show as the band). A form of call-and-response that is built into most blues arrangements is the *fill* (a short instrumental phrase between vocal lines). Fills can be composed, as in a horn-section arrangement, or improvised, as when a guitarist tosses off a spontaneous lick. In either case, the back-and-forth between vocalist and fill creates an ongoing musical conversation.

While fills are easy to grasp in theory, they can be slippery in practice. Two challenges emerge: first, since the space between vocal phrases is often quite limited, fills must be equally brief, sometimes even down to one note (the musical equivalent of shouting "yeah!"). Second, during live performance, a player must be able to follow the singer's phrasing and respond instantly under always-changing conditions. The solution to both challenges is the same: develop a vocabulary of short but complete phrases that can be quickly plugged into whatever space is available.

The three primary ingredients of any phrase are note, rhythm and touch (or *articulation*—the way you shape each individual note). In tight spaces where the number of notes is restricted, the importance of rhythm and touch is magnified. To play effective fills, you need to put your phrasing under a microscope and edit ruthlessly. But the results will benefit every aspect of your playing. After all, if you can make a complete statement with a single note, your solos will speak volumes.

FIGURE 1 is a collection of mini-phrases shaped to fit holes from one to four beats in length (you can combine short phrases to create longer fills). Rhythmically, guitar fills are very similar to drum fills in that they usually resolve on a downbeat; melodically, they tend to end on chord tones. The third essential factor, touch, doesn't translate well to the printed page. To really learn how fills work, listening is required. Fills are

FIGURE 1

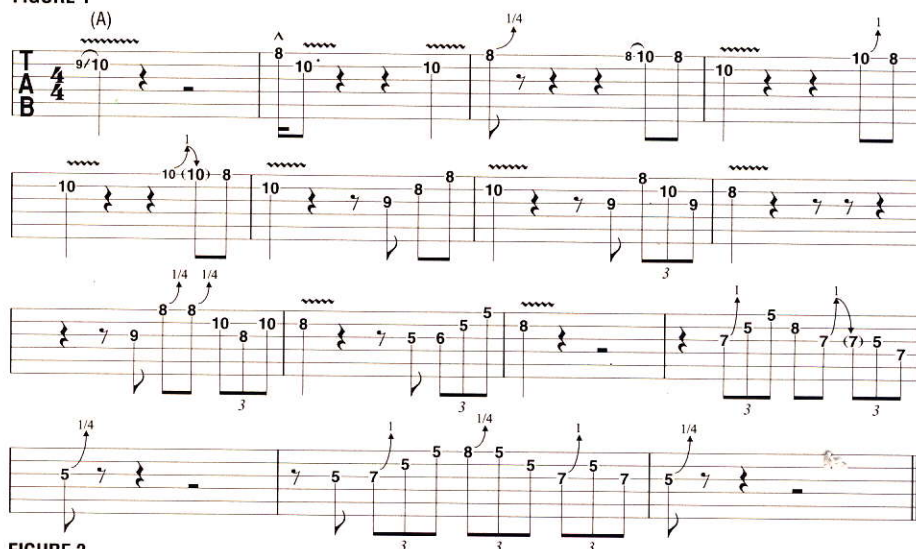


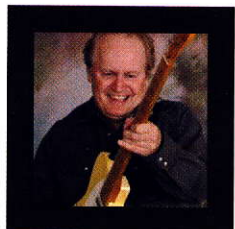
FIGURE 2



essentially carefully constructed versions of your regular licks, and once you get a feel for economical phrasing, the variations are endless.

FIGURE 2 shows fills arranged in the context of a 12-bar medium-tempo blues shuffle with generic vocal phrasing. Note that the turnaround (the last two bars) is also a fill that provides the final word on each chorus. In practice, judging how well a specific fill works in a particular instance involves a number of factors, and it's ultimately about carrying on an effective musical conversation with the singer.

To build your fill vocabulary, listen to great blues singers and note how the guitar, sax and other instruments interact with the vocals (recordings by the three Kings—B.B., Albert and Freddie—are virtual fill textbooks, as are individual tracks like "Further Up the Road" by Bobby Bland and Guitar Slim's "The Things That I Used to Do"). A great fill is a mini-masterpiece, and the proof is that before most of the world ever heard of Stevie Ray Vaughan, it was his concise, stinging fills on David Bowie's "Let's Dance" that made people sit up and take notice. ■



CHICKEN PICKIN'

How to get clucking with country guitar's signature technique

* BY AL BONHOMME

CHICKEN PICKIN' is the sound most people associate with country guitar. It's a wild, no-holds-barred style that unites greasy pentatonic blues moves with chromatic notes, pedal-steel-inspired string bends, skanky double-stops and a hybrid pick-and-fingers attack. Anything goes in chicken pickin', so long as you end up on the right note and throw in a few "clucking" sounds along the way.

First, to get the perfect tone, plug your trustiest and crustiest old Fender Telecaster into a classic tube amp and crank it up until it starts to break up sweetly. Add a little reverb (and perhaps a tasteful touch of compression) and you're good to go.

To get this lesson rolling, play the basic A minor pentatonic rock/blues lick in **FIGURE 1**. Now, play the same lick, but go for the chicken pickin' "cluck" effects notated in **FIGURE 2**, such as plucking the third note with your pick-hand's middle finger (*m*). Be sure to lift that string high enough that it slaps audibly against the frets when released. Then, mute the same note with your fretting hand immediately after it sounds. That fret-slapping followed by the instant muting are what make the note *cluck*.

Next, notice that the fourth note is not actually fretted at all. Instead, the fret hand's third finger only rests on the B string, without fully pressing it down, and then it is picked. This generates the fully muted (*x*) cluck sound that is also used regularly in chicken pickin'. To close out the lick, use your ring and middle fingers to pluck the last two notes in the first bar, going for more fret-slapping clucked-note effects.

FIGURE 3 demonstrates a basic A major pentatonic chicken pickin' idea and introduces a little steel guitar mojo in the form of two bends: The first note (G string, fourth fret) is picked and bent up a whole step. At the end of the first bar, this same note is pre-bent, picked, and released. In **FIGURE 4** we move up to an A minor pentatonic position, which will give us a bluesy sound. The same approach is used. The lick will end with a double-stop, with the b7, G and the minor third, C, hammering up to C# note, the major third of the chord.

FIGURES 5 and **6** are based on these same basic ideas, but moved around the neck to suit different string sets and chords.

□ = downstroke w/pick m = pluck string w/middle finger a = pluck string w/ring finger

FIGURE 1
A
T 4/4 8 10 8 10 8 (10)
B

FIGURE 2
A
T 4/4 8 10 8 X 10 8 (10)
B

FIGURE 3
A
T 4/4 4 (4) 2 X 5 4 (4) (2)
B

FIGURE 4
A7
T 4/4 7 (7) X 8 7 (7) 5 (8)
B

FIGURE 5
A
T 4/4 12 (12) X 12 (12) (10)
B

FIGURE 6
A7
T 4/4 15 (15) X 15 (15) 13 (14)
B

FIGURE 7
E7
T 4/4 13 X 13 11 X 11 9 X 9 7 X 7 6 X 6 (6)
B

FIGURE 8
A
T 4/4 9 10 9 8 7 6 5 4 3 2 1 0
B

FIGURE 9
A
T 4/4 12 (12) 12 12 12 12 12 12 (12) 12 12 (12) (10)
B

FIGURE 10
G7
T 4/4 4 3 6 3 5 3 5 3 5 3 0 5 3 0 3 0 4 3 1 3 3 2
B

FIGURE 7 demonstrates a convenient banjo roll move you can use to strut your stuff over a fast country two-beat groove. Learn the first four notes, and this chicken is nicely fried, because the same sequence of moves repeats on each new downbeat: pick the first note, pluck the muted second note with your middle finger, pluck the third note with your ring finger (*a*), and again pick the first note. Done. (Tabasco, anyone?)

For extra credit, spin through **FIGURE 8** (funky double-stops), **FIGURE 9** (suits the ending of the

Merle Haggard classic, "Workin' Man Blues"), and **FIGURE 10** (adds open strings), and be sure to check out great cluckers such as James Burton, Roy Nichols, Don Rich and Albert Lee. Those four legends helped inspire a new generation of hot players that includes Brent Mason and Brad Paisley—two among a formidable posse of pickers who have been breaking down barriers by fusing chicken pickin' with a jazzed-up, rocking attitude, and boldly going where no chicken has gone before! □

AL BONHOMME teaches country guitar and more at GIT, the Guitar Program at Musicians Institute in Hollywood, California.



NUT JOB

How to work out problems with locking nuts

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➔ I have a guitar with a locking top nut. I'm not sure if the nut has worn down, but I've noticed that the strings are almost resting on the first fret. When I strum the strings hard, I can hear an annoying buzz from any open strings. I read once that locking top nuts are made of soft metal. Is that why I'm having this problem? Should I buy a new locking top nut or can I save the one I have?

—Sarah Walker

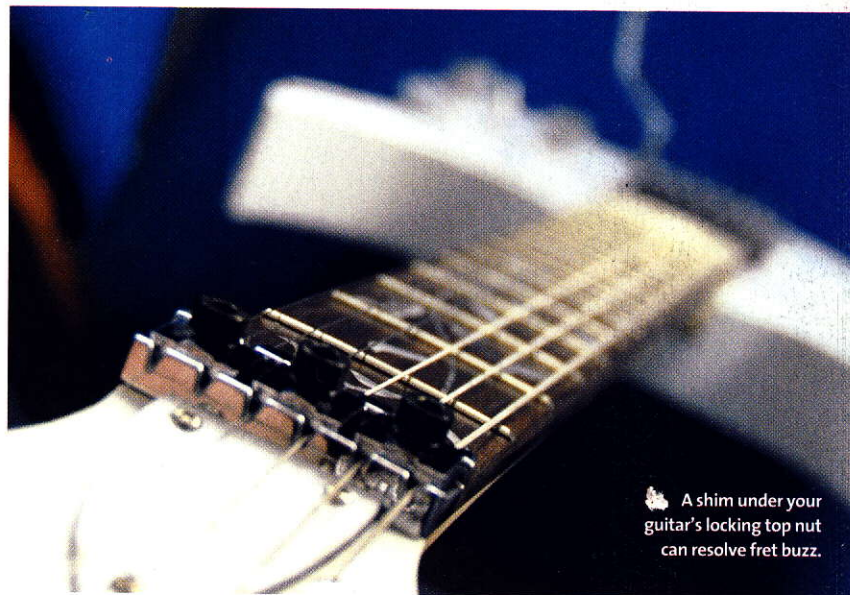
Locking top nuts can wear down, and many players are guilty of over-tightening the Allen bolts on the nut. This causes the string to bite into the little square plates that hold the strings down as well as the metal in the locking nut's base. As you say, some locking top nuts are made of soft cast metal, but that shouldn't be a problem if they're treated with respect.

Before you replace the nut, you need to check that your guitar's neck is straight. Follow the guide below and you'll be locking and rocking in no time.

1. Using an electronic tuner, tune your guitar.
2. Once your guitar is in tune, look down both sides of the fingerboard to determine if the neck is bent. If so, you'll need to straighten it by turning the truss rod with an Allen key.
3. If the neck is overbent (higher in the middle than at the headstock and body ends), loosen the truss rod by turning it counter-clockwise. If it's dipped (lower in the center), tighten the truss rod by turning it clockwise.
4. Once the neck is adjusted, check the clearance between the strings and the first fret. If they're still too close, you should consider placing a shim under the locking top nut to raise its height.
5. To raise the nut, remove or loosen your guitar's strings and remove the locking top nut. You can buy proper metal shims for a locking top nut, but you can also make your own by tracing around the nut onto some thin card and cutting out the resulting shape.
6. Fit the card shim in place and reassemble the locking top nut. Retune the strings and check the clearance between the strings and first fret. If it's still too close, repeat step four to add another shim.

SLIDE AWAY

➔ I decided to expand my bag of guitar tricks by using a slide. I get the basic idea of how slide guitar works, but the fact is that when I use mine, it sounds really bad.



A shim under your guitar's locking top nut can resolve fret buzz.

I keep getting a load of extra notes and ringing strings that I don't want. Do you have any tips to help me?

—F. Sugden

I don't usually cover playing techniques in this column, but I can't ignore a fellow guitarist in distress. When playing slide, you have to be as precise as possible to get a satisfying sound. You also have to dampen any unwanted notes. Here are some tips for better slide playing:

1. Make sure that your guitar's action is sufficiently high so that the strings don't touch the frets when you run the slide over them.
2. Experiment with alternate tunings. Open G tuning (low to high, D G D G B D) sounds awesome with slide and some overdrive.
3. When you use your slide, lay a finger over the strings *behind* the slide. This will dampen any unwanted notes.

SURVIVAL KIT

➔ I'm ready to start playing gigs. I'm worried that something is going to break down and spoil the night. Can you give me an idea of things I need to take with me? I only have a guitar, an amp and some pedals.

—Jimmy Barnes

When it comes to any gig, you need to be extra prepared. For starters, make sure your

guitar, amp, pedals and cables—audio as well as electrical—are all in working order. Any problems should be rectified properly to ensure your gear is in tip-top shape. Put a fresh set of strings on your guitar; you don't want to play on old strings that are played out or ready to break. Same goes for any batteries you might have in your pedals and guitar.

As for what you should bring:

1. Don't forget the basics: guitar strings, a string winder, spare cables, batteries, a screwdriver, a load of guitar picks and replacement batteries. A backup guitar is also handy, should your ax suffer any unforeseen problems.
2. Pack a power strip. You'd be amazed how many venues expect bands to run everything off a single power point!
3. Get a roll of gaffer tape. You'll need it to tape down your cables, repair faulty guitar straps and throw at hecklers. ☐



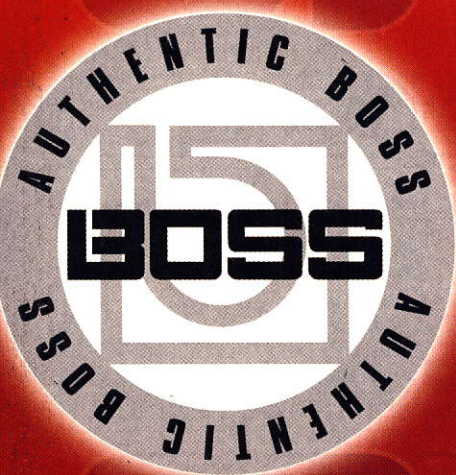
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"Anthem (We Are The Fire)" - Trivium



ML-2

"Happy Christmas (War Is Over)" - John Lennon



AD-8

"Maybe I'm Amazed" - Paul McCartney



FDR-1

"The Only Exception" - Paramore



DD-7



OD-3



AC-3

"Unholy Confessions" - Avenged Sevenfold



NS-2



ST-2



CS-3

Pedal settings by Paul Hanson, BOSS Product Specialist and author of the top-selling book "Shred Guitar" from Alfred Publishing.

The Pedals That Make The Tone

For exclusive tips on how to sound like this song, visit www.BossUS.com/tone



"THE ONLY EXCEPTION" PARAMORE

As heard on **BRAND NEW EYES** (FUELED BY RAMEN)

Words and Music by **Hayley Williams and Josh Farro** * Transcribed by **Jeff Perrin**

Gtrs. 1 and 3 are in an altered tuning (low to high, E A D G B D[#]). Guitar 2 and Bass are in standard tuning.

Chords for Gtrs. 1 and 3

() = optional note

B (1 3 4 2) 7fr, F#m6 (1 3 4 2) 9fr, Emaj7 (1 3 2 4) 7fr, F#m(add⁹) (0 3 4 1) 7fr, Emaj7 (2 3 1) 7fr, C#m9 (3 4 1) 9fr, F#(add⁹) (0 3 4 2) 9fr, Aadd¹¹ (0 3 4 2) 5fr, B (1 3 4) 7fr

Chords for Gtr. 2 (standard tuning)

B (1 3 2) 11fr, F#m (3 2 1) 9fr, E (3 4 1) 7fr, Emaj7 (1 1 1 3) 9fr, A (3 2 1 1) 5fr, B (1 1 1) 4fr, B (1 4 4 4) 4fr

A Intro (0:00)

Moderately ♩ = 138 (♩ = ♩)

Gtr. 2 (elec. w/clean tone and delay effect)
Rhy. Fig. 1a

1 T A B 6 8 11 12 (11 12) (14) (2nd time) F#m E end Rhy. Fig. 1a

Gtr. 1 (acous., doubled throughout)
Rhy. Fig. 1 end Rhy. Fig. 1

B 1st Verse (0:21)

When I was younger I saw my daddy cry and curse at the wind He
broke his own heart and I watched as he tried to reassemble it And

Gtr. 1 B F#m6 Emaj7
5 (repeat previous four bars) 4

my mama swore that she would never let herself forget exist And
that was the day that I promised I'd never sing of love if it does not but darling

Gtr. 2 F#m E end Rhy. Fig. 2
9 Rhy. Fig. 2

C 1st Chorus (1:03)

You are the only exception well you are the only exception Well
you are the only exception well you are the only exception

Gtr. 2 F#m(add⁹) Emaj7
Rhy. Fig. 3a end Rhy. Fig. 3a
13 (repeat previous bar) end Rhy. Fig. 3
Gtr. 1 Rhy. Fig. 3 end Rhy. Fig. 3

C#m9

Gtr. 2

Riff A

1000

B

$$F\sharp_{\text{add}}^6_4$$

end Riff A

end Rhy. Fig. 5

*Bottom note played by Gtr. 3 only.

end Bass. Fig. 2

I've got a

B

$$F\#add_4^6$$

G (2:55)

tight grip on reality but I can't let go of what's in front of me here I know you're

C#m9

B

$$F\sharp\text{add}\frac{6}{4}$$

Gtr. 2

Gtrs. 1 and 3 play Rhy. Fig. 5 twice (see bar 36)

44

Bass plays Bass Fig. 2 (see bar 36)

leaving in the morning when you wake up leave me with some kind of proof it's not a

C#m9

B

Gtr. 2

dream

of

ob

ob

Emaj7

(let ring into next bar)

(let ring into next bar)

"THE ONLY EXCEPTION"

H Breakdown (3:21)

B
You are the only exception F#m(add⁶₄)
You are the only exception Ema⁷
You are the only exception

Gtr. 1 plays Rhy. Fig. 1 (see bar 1)

Gtr. 2 (on repeat only)

54

I 3rd Chorus (3:42)

You are the only exception well you are the only exception
B F#m(add⁶₄) Ema⁷

Gtr. 1 plays Rhy. Fig. 3 twice (see bar 13)

Gtr. 3 plays Rhy. Fig. 4 twice (see bar 28)

58

Bass plays Bass Fig. 1 (see bar 28)

You are the only exception well you are the only exception And
B F#m(add⁶₄) Ema⁷

62

J Outro (4:03)

I'm on my way to believing
A E B

Gtr. 2

66

Aadd^{#11}₉
Gtrs. 1 and 3

Ema⁷

B

*Note in parenthesis played by Gtr. 3 only.

Bass

oh and I'm on my way to believing
Aadd^{#11}₉ E B

69

(Gtr. 1 only) rit.

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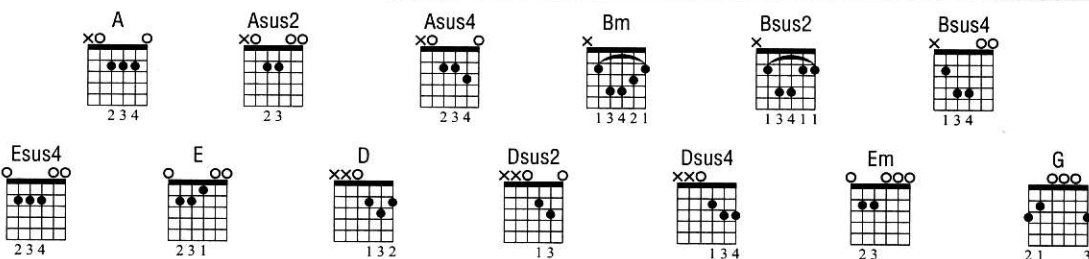
For exclusive tips on how to sound like this song, visit www.BossUS.com/tone



"HAPPY XMAS (WAR IS OVER)" JOHN LENNON

As heard on **SHAVED FISH** (CAPITOL)

Words and Music by **John Lennon and Yoko Ono** * Transcribed by **Jeff Perrin**



A Verses (0:04, 1:03, 2:02, 3:02)

1. So this is Christmas

- | | | | | | |
|-----------------------|----|-------------------|--------|---------|--------------|
| (2.) mas | is | and what have you | done | Another | year |
| (War | | for weak and for | strong | For | rich and the |
| is | | over) | (if | want | it) |
| (3.) Christmas | | and what have we | done | another | year |
| (war | is | over) | (if | want | it) |
| 4. War | is | over | If | want | it |
| (begin fade 4th time) | | | | | |

Gtr. 2 (acous.) A Asus2 Asus4 A Bm Bsus2 Bsus4 Bm

Gtr. 1 (acous.)

Bass (tacet 1st time) (2nd time)

*repeat previous chord

(3rd and 4th times)

- | | | | | |
|----------------|-------|--------------------|-------|--------------------------|
| (1.) over | and a | new one just | begun | And so this is Christmas |
| (2.) poor ones | is | the world is so | wrong | And so happy |
| (war | | over | now) | |
| (3.) over | | and a new one just | begun | And so happy |
| (war | is | over | now) | |
| (4.) war | is | over | Now | |

Esus4 E A Asus2 Asus4 A (fade out 4th time)

Bass

(1st and 2nd times)

(3rd and 4th times)

*play 1st - 3rd times

"HAPPY XMAS (WAR IS OVER)"

(1.) I hope you have fun The near and the dear
 (2.) Christmas is over for black and for white For yellow and
 (3.) Christmas is over we hope you have fun you want The near and the dear
 (War D Dsus2 Dsus4 D Em you want it)

one the old and the young
 red ones is over Let's stop all the fight
 (War one is over the old and the young now)
 (A very merry)

(War Asus4 A Asus2 A D Dsus2 Dsus4 D)

B Chorus (0:43, 1:42, 2:42)

Christmas (and a happy new year) (Let's hope it's a
 G A
 Gtr. 1

good one) (without any fear) 2. And so this is Christ -
 3. And so this is

Em G D E (play 4 times)

The Pedals That Make The Tone

For exclusive tips on how to sound like this song, visit www.BossUS.com/tone

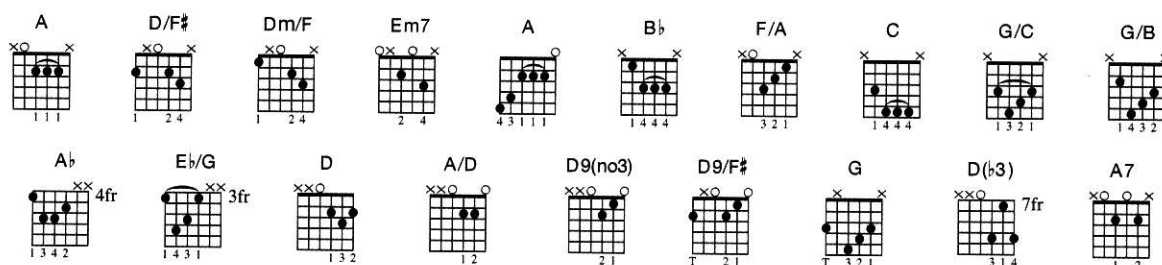


"MAYBE I'M AMAZED" PAUL MCCARTNEY

As heard on **MCCARTNEY** (CAPITOL)

Words and Music by **Paul McCartney** * Transcribed by **Matt Scharfglass**

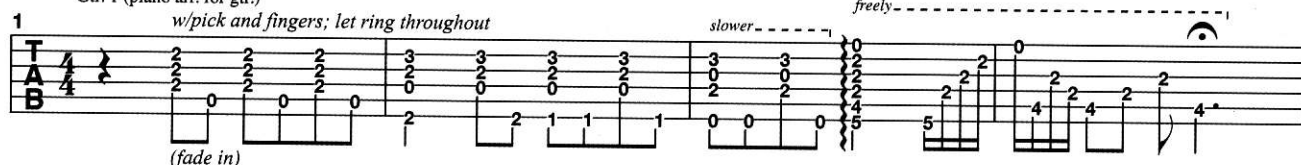
Gtr. 2 (organ arr. for gtr.) tuning (low to high): **C G D G B E**.



A Intro (0:00)

Moderately Slow $\text{♩} = 79$

Gtr. 1 (piano arr. for gtr.)
w/pick and fingers; let ring throughout



B 1st Verse (0:16)

Maybe I'm amazed at the way you love me all the time

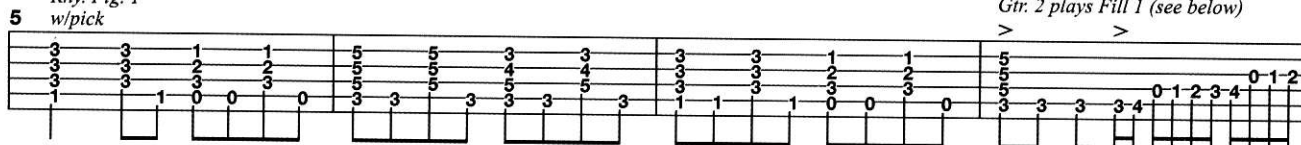
Maybe I'm afraid of the way I love you

Bb F/A C G/C Bb

F/A C

Rhy. Fig. 1
w/pick

Gtr. 2 plays Fill 1 (see below)



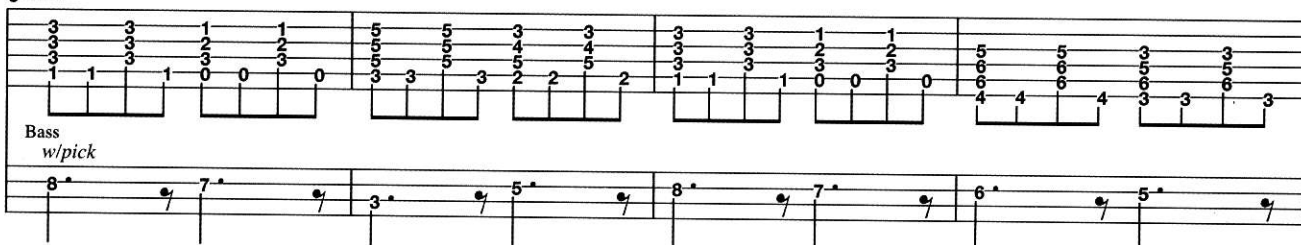
Maybe I'm amazed at the way you pulled me out of time

and hung me on a line

Maybe I'm amazed at the way I really need

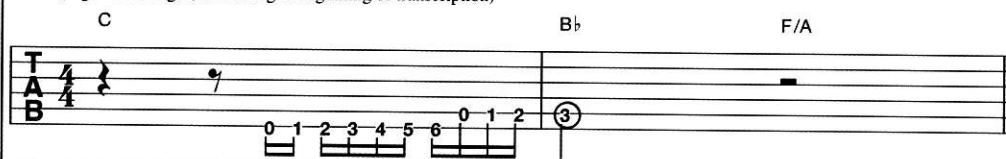
Bb F/A C G/B Bb F/A Ab Eb/G

9 Gtr. 1



Fill 1 (0:25, 1:20, 2:14, 3:13)

Gtr. 2 (organ arr. for gtr.; see tuning at beginning of transcription)



C 1st Chorus (0:43)

you		Baby I'm a man	maybe I'm a	lonely	man who's in the middle of	something
C	D	A/D		D9(no3)		D9/F#

13

end Rhy. Fig. 1

Rhy. Fig. 2

Bass Fig. 1

that he doesn't really understand

Baby I'm a man and maybe you're the

16

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

only woman who could ever help me

Baby won't you help me understand

Ooh

D9(no3)

D9/F#

G

D/F:

Dm/F

Em7

A7

end Rhy. Fig. 2

19

end Bass Fig. 1

D 1st Guitar Solo (1:11)

Bb

F/A

Gtr. 1 plays Rhy. Fig. 1 (see bar 5)

Gtr. 3 (elec. w/dist.)

23

Bass

"MAYBE I'M AMAZED"

C Gtr. 2 plays Fill 1 (see 1st page) B \flat F/A C G/B

Gtr. 3

26 $\frac{1}{2}$

Gtr. 4 (elec. w/dist. and medium-speed phaser) Rhy. Fig. 3 let ring throughout

Bass

B \flat F/A A \flat E \flat /G C

29 $\frac{1}{2}$

end Rhy. Fig. 3

E 2nd Chorus (1:30)

Baby I'm a man maybe I'm a lonely man who's in the middle of something
Baby I'm a man and maybe you're the only woman who could ever help me

that he doesn't really understand
Baby won't you help me understand

D A/D D9(no3) D9/F# G

32 Gtr. 4 (repeat previous bar)

Bass plays Bass Fig. 1 (see bar 14)

1. D(\flat 3) 2. D/F# Ooh Dm/F Em7 A7

35

2nd Verse (2:05)

Maybe I'm amazed at the way you're with me all the time

Maybe I'm afraid of the way I leave

B \flat **F/A**
Gtr. 1 plays Rhy. Fig. 1 (see bar 5)

G/C

Bb

F/A

Gtr. 4

38 w/heavy P.M. throughout; fret notes without pressing strings onto fretboard

3 3 3 3 1 1 1 1 5 5 5 5 5 3 3 3 3 3 3 3 3 1 1 1 1 1 1 1 1

3 3 3 3 2 2 2 2 5 5 5 5 5 4 4 4 4 4 4 3 3 3 3 2 2 2 2 2 2 2 2

Bass

8 8 7 3 2 5 7 8 8 7

you

Maybe I'm amazed at the way you help me sing my song

C B \flat F/A C G/B

41 *Gtr. 2 plays Fill 1 (see 1st page)*

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The melody is written in a simple, folk-like style. The second system consists of a bass clef staff with a key signature of one sharp (F#) and a common time signature (C). The bass line is written in a simple, folk-like style. The score is for a single melodic line, likely for a voice or a simple instrument like a flute or violin.

right me when I'm wrong

Maybe I'm amazed at the way I really need you

Bb F/A

Ab Eb/G

C

44

[illegible]

G 3rd Chorus (2:33)

Oh

oh

oh

oh

yeah

D A/D
Gtr. 1 plays Rhy. Fig. 2 (see bar 14)

D9(no3)

D9/F#

G

Gtr. 4

The second system of the musical score for 'The Rose Tree' consists of two measures. The first measure contains a triplet of eighth notes on the treble clef staff, with the notes G4, A4, and B4 beamed together. The bass clef staff has a whole note chord consisting of G3, B2, and D3. The second measure contains a triplet of eighth notes on the treble clef staff, with the notes A4, B4, and C5 beamed together. The bass clef staff has a whole note chord consisting of A2, C3, and E3. The system concludes with a double bar line.

Bass plays Bass Fig. 1 (see bar 14)

1.

2.

Ooh

 Dm/F

Em7

A

Gtr. 1
freely

50

The first system of musical notation consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#). It contains a whole note chord consisting of F#, C, and G. The lower staff is a bass clef with a key signature of one sharp (F#). It contains a whole note chord consisting of F#, C, and G. A double bar line separates this system from the next.

"MAYBE I'M AMAZED"

H 2nd Guitar Solo (3:03)

B \flat F/A C G/C B \flat F/A

Gr. 1 plays Rhy. Fig. 1 (see bar 5)

Gr. 3

53

Bass

C B \flat F/A C G/B

Gr. 2 plays Fill 1 (see 1st page)

Gr. 4 plays Rhy. Fig. 3 (see bar 27)

56

B \flat F/A A \flat E \flat /G C

59

I Outro (3:31)

D A/D D9(no3) D9/F \sharp

62 Gr. 4

Gr. 1

Bass

begin fade (3:37)

64 Gtr. 3

G D7 G/D

1 (hold bend)

Gtr. 4

Gtr. 1

Bass

66 D A/D D9(no3) fade out

The Pedals That Make The Tone

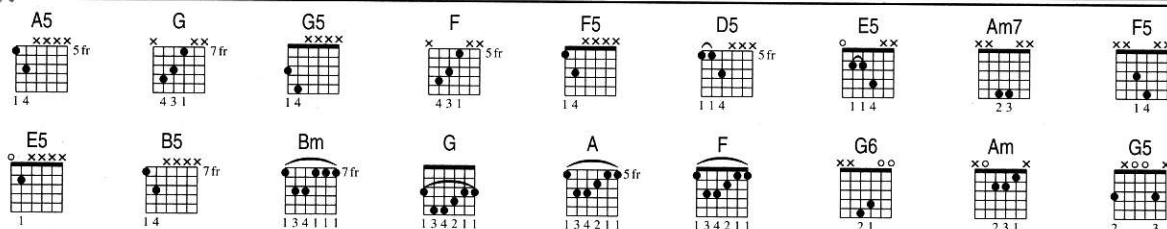
For exclusive tips on how to sound like this song, visit www.BossUS.com/tone



"ANTHEM (WE ARE THE FIRE)" TRIVIAM

As heard on **THE CRUSADE** (ROADRUNNER)

Words by **Matthew K. Heafy** * Music by **Matthew K. Heafy** and **Paolo Gregoletto** * Transcribed by **Jeff Perrin**



A Intro (0:00)

Fast ♩ = 198

A5

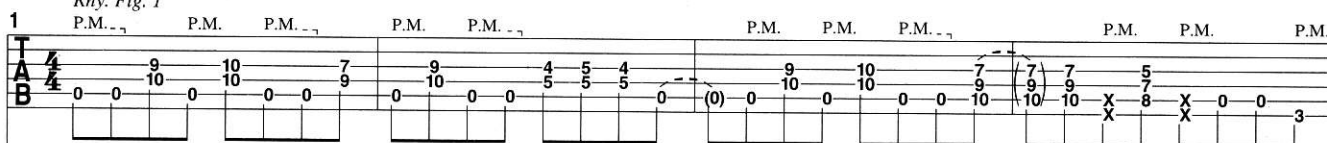
Gtr. 1 (elec. w/dist.)

Rhy. Fig. 1

G

F

A5



Gtr. 2 (elec. w/dist.)



5-string Bass



5 Gtr. 3 (elec. w/dist.)

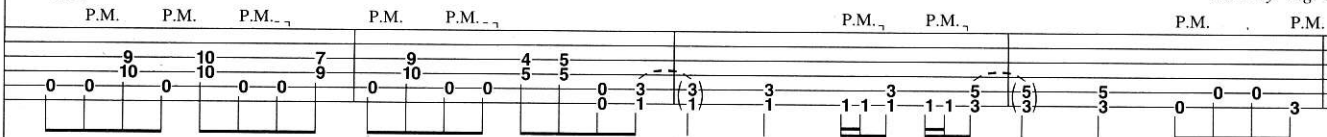
F5

G5

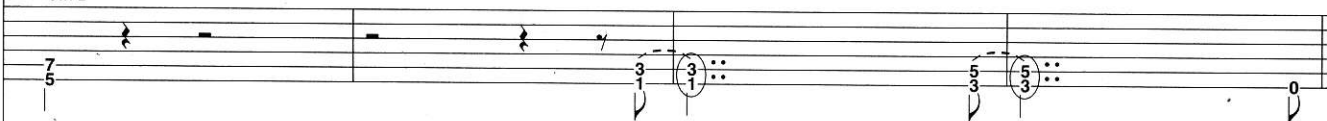


Gtr. 1

end Rhy. Fig. 1



Gtr. 2



5-string Bass



The Pedals That Make The Tone

THE CHORUS (0:37, 1:12)

Gtrs. 1 and 2
Rhy. Fig. 2

P.M. P.M. P.M. ~~~~~ P.M. P.M. P.M. P.M. P.M. P.M.

can't stand Am7 that the world's F5 up for taking and we are adamant C5 C#5 D5 N.C.(A5)

Rhy. Fill 1

P.M. P.M. P.M.

hell-bent	determined	to	dominate	everything	* We are the	
Am7	F5			C5	C#5	A5 G5

2nd time, Gtrs. 1 and 2 substitute Rhy.
Fill 1 (see bar 30) and Gtr. 3 plays
Fill 1 (see below); skip ahead to **F**

Bass plays Bass Fig. 1 twice (see bar 9)

F5 We sound the anthem We are the fire
G5 A5 G5 A5 G5 F5
(omit repeat 1st Chorus)

2nd time, skip ahead to **G**

Bass plays Bass Fig. 2 (see bar 17)

C#5 D5 . N.C.(A5)

45 Riff A

Gtr. 3

"ANTHEM (WE ARE THE FIRE)"

We're all now a family Together let's show the world we say we are the
Am7 F5 C5 C#5 A5 G5

go back to [E] 2nd Chorus

Gtr. 3 plays Riff A (see bar 45)

49 Bass

G (1:51)

H 1st Guitar Solo (Corey) (1:54)

E5
Gtr. 4 (elec. w/dist.)
P.M.

G5

Fire
A5

53 P.M.

Gtrs. 1 and 2

Rhy. Fig. 3
** P.M.

Bass

**Chord tied on repeats only.

Bass Fig. 3

†

†Note tied on repeats only.

56 G5 F5 Gtr. 4

*Gtr. 5 (elec. w/dist.)

end Rhy. Fig. 3

P.M.

end Bass Fig. 3

59 Gtr. 4

Gtrs. 1 and 2 play Rhy. Fig. 3 two and one half times (see bar 55)

63 Gtr. 4

Gtr. 5
Bass plays Bass Fig. 3 two and one half times (see bar 55)

66 P.M.

A5

G5

F5

*Gtr. 4

*Gtr. 5
*both gtrs.
trem. pick

The Pedals That Make The Tone

I 2nd Guitar Solo (Matt) (2:13)

114 GUITAR WORLD

The Pedals That Make The Tone

116 GUITAR WORLD

The Pedals That Make The Tone

Nothing hurts my world
sin's deep in my blood
Gtr. 1 plays Rhy. Fig. 2 twice (see bar 13)
Gtr. 2

just affects the ones around me When
you'll be the one to fall 1st Pre-chorus: |

15 P.M. - P.M. P.M. - P.M. P.M. P.M. P.M. P.M. P.H.

Bass plays Bass Fig. 3 twice (see bar 13)

pitch: G#

wish I time soaked	could be with blood	the turns its	one back
D5		E5 F5	C5

the one who won't care
I know it's hard
F5 Bb5

Gtrs. 1 and 2

17

Bass

at	all	but	being	the	one	on	the	stand		I	know	the	way
to	fall	Confided		in	me	was	your	heart		I	know	it's	hurting
		D5				E5	E5	C5					

[illegible]

2nd time on 2nd Chorus, skip ahead to **J**

	to	go	no one's guiding	me	When	
		you	but it's		killing	me
F5			G5	Dm/F	G5	Dm/F

23

P.M.

Gtr. 2

Gtr. 1

For more bass tips, check out
PLAY BASS DVD at www.guitarworld.com/store.

Bass Fill 1 (1:40, 4:03)
(Bb5)



E Interlude (1:53)

w/half-time feel

N.C.(Dm)

(A7/E)

(A7/C#)

(A)

(Bb)

Gr. 1

26

Gr. 2

Bass

1.

(A+)

2.

(A+)

29

F (2:13)

(end half-time feel)

D5

Bb5

A5

Gr. 2 plays Riff A one and one half times (see bar 1)

Gr. 1

Gtrs. 1 and 2

31

Bass

G 2nd Verse (2:23)

w/double-time feel

(4th time, end double-time feel)

Nothing Now you're will last in this life our time is spent constructing
Constrict your perfecting hands a world meant to sin
This air tastes dead inside me me squeeze 'til I cannot breathe
contribute to our

D5

Bb5

A5

Gr. 2 plays Riff B four times (see bar 4)

Gr. 1

35

Bass

Bass plays Bass Fig. 1 four times (see bar 4)

The Pedals That Make The Tone

(2:43)

D \flat 5 D5 C5 B5 B \flat 5 D5

(play 3 times)

(play 3 times)

A5 D5 A♭5 G5 D5 D♭5 D5 C5 B5 B♭5 D5 A5 D5 A♭5 E5

I (3:19)

D5 N.C.(D5)

G6(no3) A/E

Gtr. 1 plays Rhy. Fig. 2 twice (see bar 13)

(play 4 times)

(play 4 times)

J (4:13)

K **Outro** (4:20)

Ah (*1st time*)

N.C.(D5)

Gtr. 1 plays Rhy. Fig. 2 four times (see bar 13)

D5

(play 8 times)

Gtrs. 1 and 2

(play 8 times)

SOUND

ORANGE TH30 TUBE GUITAR AMPLIFIER 124 ESP STANDARD SERIES VINTAGE PLUS 126 ELECTRO-HARMONIX RING THING 128 TAYLOR BARITONE 8-STRING ACOUSTIC-ELECTRIC 130



Cut the volume but retain the gain with the Full/Half switch.

The Dirty channel's shape switch provides broad tone shaping, from classic-rock mids to modern scooped tones.

Chrome-plated chassis handles make it easy to remove the amp for servicing and maintenance.

THUNDER STRUCK

Orange TH30 tube guitar amplifier

* BY CHRIS GILL

I F YOU'RE LIKE most guitar players, you probably spend as much time checking out the gear on-stage as you do watching a band's guitarist. If that's the case, you've probably noticed that a lot of bands are using Orange amplifiers these days—from alternative artists like Death Cab for Cutie and the Kaiser Chiefs to heavy acts like Coheed & Cambria, Mastodon and Slipknot. The original Orange amps of the Sixties and Seventies provided exceptionally loud output but only moderate amounts of gain, which helped the company build a cult following among blues rock players during that time. When the company emerged again during the Nineties after a hiatus in the Eighties, it

introduced new models with increased gain to satisfy modern players, which helped Orange attract its current impressive list of endorsees and users.

Orange's latest model, the TH30, provides the highest amount of gain of any Orange amp to date. Though it

features just six controls on its front panel, the TH30's Dirty and Clean channels provide an incredible variety of tones, ranging from sparkling clean and classic Orange overdrive to fully modern metal distortion. If you thought Orange only made amps for classic and alternative rockers, the TH30 will shatter those impressions with its surprisingly versatile tones.

FEATURES

THE TH30 IS available either as a separate head or a 1x12 combo. I checked out the head with a variety of 4x12 closed-back cabinets, which suited the extended bass of the high-gain Dirty channel nicely. The TH30 is a 30-watt Class A amp powered by four EL84 tubes and features three 12AX7s driving the preamp. A separate 12AT7 tube is dedicated to the

effect loop, and another 12AX7 works as a phase inverter. A front panel switch allows you to run the power tubes at full or half power, and a rear panel switch lets you select either four or two output tubes, allowing users to set up the amp to produce 30 (four tubes/full power), 15 (two tubes/full power or four tubes/half power) or 7 1/2 watts (two tubes/half power) of output.

The TH30's Dirty and Clean channels each have very distinct voices, which essentially allows the TH30 to operate and sound like two separate amplifiers. The Dirty channel is configured like a modern master-volume amp with volume, shape and gain controls, while the Clean channel is more like a classic non-master-volume amp with individual treble and bass EQ controls

ON DISC OR AT
GUITARWORLD.DIGITAL.COM!

CHIECK

BUDDA SUPERDRIVE SERIES II V-40 1x12 COMBO 132 ERNIE BALL GIG BAG AMP 132 EVH WOLFGANG SPECIAL 134 CARVIN SB5000 FIVE-STRING BASS 136



QUALITY & DESIGN

SPECS

LIST PRICES TH30 head, \$1,199.00; 1x12 combo, \$1,349.00
MANUFACTURER Orange Music Electronic Company, orangeamps.com
OUTPUT 30 watts
TUBES Four EL84 (power), three 12AX7 (preamp), one 12AT7 (effect loop), one 12AX7 (phase inverter)
CHANNELS Two
FRONT PANEL On/Off, Full/Half/Standby, Dirty/Clean switches; Dirty channel: volume, shape, gain controls; Clean channel: treble, bass, volume controls; 1/4-inch input jack
REAR PANEL 4/2 output tube switch, two eight-ohm speaker output jacks, one 16-ohm speaker output jack, footswitch jack (channel switching), effect send, effect return

and a volume control. Although the TH30 does not have the most feature-laden rear panel, it covers all of the essentials (one 16-ohm and two eight-ohm speaker output jacks) and offers a few welcome extras (a footswitch jack for channel switching and mono effect send and return jacks).

Like all Orange products, the TH30 head is sturdily built. It features a thick, beveled cabinet protected by the company's distinctive bright orange basket-weave Tolex covering and black corner protectors. Although the TH30 head is lighter and slightly smaller than a typical 50- or 100-watt head, the designers thoughtfully included a pair of chrome-plated grip handles on the front panel that make it very easy to remove the chassis from the cabinet when servicing the amp. You can easily access all of the tubes by unscrewing the rear grille—no need to remove the chassis from the cabinet to perform routine maintenance.

PERFORMANCE

WHILE MOST AMP aficionados think "AC30" when they see the phrases "four EL84 tubes" and "Class A," the TH30 has its own distinct voices and



character. The Clean channel delivers a delicious glassy treble sparkle and percussive bass spank, and its midrange is more balanced and hi-fi sounding than the AC30's nasal honk. Overdrive starts to emerge when the Clean channel's volume control is dialed around 12 o'clock and the amp is driven by a guitar with medium-output humbuckers. Cranked all the way up, the Clean channel pumps out rowdy classic rock distortion that falls between the blaze of a "Plexi" Marshall and the shiny shimmer of a vintage Hiwatt.

The Dirty channel lives up to its

name from the get-go. Even with the gain control all the way down, this channel delivers delightful high-gain distortion that gets more saturated as you crank it up. However, even at the highest gain settings, notes retain exceptional clarity and definition. The shape control produces some rather dramatic tonal shifts, from warm and punchy midrange that's perfect for singing solo tones with endless sustain to heavy scooped-mid sounds with aggressive bass and stinging highs.

With all four power tubes engaged at full power, the TH30 is as loud (or louder) than many 50-watt heads. The 4/2 tube and Full/Half switches allow you to enjoy all the sonic benefits of the amp's higher gain settings at lower volume output levels without changing the amp's overall tonal character. The channel footswitch feature functions quickly with no pops or momentary silence between channel settings, but you'll need to provide your own footswitch, as the amp does not ship with one.

THE BOTTOM LINE

DON'T LET THE classic Seventies-inspired styling and simple-looking controls of the TH30 fool you. This amp is a versatile, fully modern beast that delivers everything from rich clean tones to the heaviest metal sounds that any user can dial in instantly. **SC**

•PRO	•CON
WIDE VARIETY OF TONES • SIMPLE OPERATION • VERSATILE OUTPUT CONFIGURATIONS	CHANNEL FOOTSWITCH NOT INCLUDED • NO GAIN CONTROL FOR EFFECT LOOP



The TH30 is also available as a 1x12 combo.

A VERSATILE, MODERN BEAST THAT DELIVERS EVERYTHING FROM RICH CLEAN TONES TO THE HEAVIEST METAL SOUNDS.

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PLAYER'S CLUB

ESP Standard Series Vintage Plus

* BY ERIC KIRKLAND

THERE ARE QUITE a few companies and luthiers that build aged, Strat-style guitars, mostly for the players who want the feel and tone of a guitar from the Fifties or Sixties without the massive price tag. They typically replicate how a guitar from that time period might look and feel after decades of use, down to the tiniest details. Collectors love the instruments, but performers know that guitars built to the specs of that era can be difficult to play.

ESP's Vintage Plus electric takes aged Strat-style guitar building in a new direction by duplicating what's known as a "player's guitar." This is essentially a guitar modified with player-centric upgrades—huge frets, a high-performance bridge and strategically placed body contours—to make it faster, slicker and easier to play.

FEATURES

THE ALDER BODY has a shape that's identical to a Strat's and aged with the nicks, dents and appropriately distressed finish wear. Its key modification is the sharply contoured and bi-radiused neck heel, which is cut to allow easier access to the upper frets. The six-screw Wilkinson Vintage bridge has open stamped saddles for the jangly tone that you'd expect, but the Wilkinson's operation is also very slick, and the smooth saddles can be easily adjusted and are free of sharp edges. The Vintage Plus features three Seymour Duncan single-coil SSL-1 pickups that give every position and combination a classic, low-output tone. Of course, all the plastic parts are aged with a yellow hue to make them look like components that are stained by years of exposure to tobacco and sunlight.

I was in love the minute that I put my hands around the Vintage Plus' neck. It's made from a single piece of maple, much like a guitar from the Fifties, so there's no separate fretboard. Although ESP calls this shape a Thin U Contour, it really feels like a shaved

and perfectly rounded neck from the postwar era. The extra-jumbo fretwire makes the Vintage Plus an extremely fast instrument, and it's exactly the type of modification that many players perform on their older necks after years of refretting has made the fret slots too loose to hold small fretwire. The frets are ideally crowned for supersonic runs, and the fretboard's flattened radius lets you bend notes to the moon or tap effectively. Mini Gotoh machines are used instead of stamped tuning keys for their tuning stability, sustain and solid tone.

PERFORMANCE

ON RARE OCCASIONS, the sum of a guitar's parts exceeds all expectations. This is certainly the case with the

Vintage Plus. Clean tones through my Mesa Mark III and Fender VibroKing amps were rich, singing, bell-like and ideally balanced. They aren't especially fat or mid-range heavy, but they are highly responsive and free of any harsh overtones. Heavy overdrive settings on my Mesa Mark IIC+ and Fortin-modified Marshall allowed this guitar to show off its wild side with screaming harmonics and ear-tingling string-to-string definition.

THE BOTTOM LINE

I PLAY MAYBE two guitars a year that I must own at any cost, and ESP's Vintage Plus is one of them. Fortunately, this Japanese-built plank is highly affordable. Aged looks aside, the Vintage Plus is a player, modified with big frets that aren't too tall, a neck that melts into your hand, and tones that translate into pure inspiration through the cleanest or most wickedly distorted amplifiers. If you're a fan of aged and customized Strat-style guitars, the ESP Vintage Plus is exactly what you're looking for. **SC**

•PRO	•CON
SWEET AND CLEAR TONES • LIGHTNING-FAST NECK • CUSTOM-SHOP PLAYABILITY	NO EXTERNAL TRUSS-ROD ACCESS • COMPOSITE SUSTAIN BLOCK



SPECS

LIST PRICE \$1,869.00

MANUFACTURER The ESP Guitar Company, espguitars.com

BODY Alder, contoured and aged

NECK Maple, bolt-on, one-piece

SCALE LENGTH 25 1/2 inches

FRETS 22 extra jumbo

HARDWARE Wilkinson vintage-style six-screw tremolo, Gotoh Magnum locking tuners

NUT Bone

CONTROLS Master volume, two tone, five-way blade selector

PICKUPS Three Seymour Duncan SSL-1 single-coils

The one-piece maple neck is thin, contoured and aged like a modified neck from the Fifties.

Extra jumbo frets and a flat-radiused board allow for blinding speed.

The reduced neck heel gives comfortable access to upper registers.



LORD OF THE RINGS

Electro-Harmonix Ring Thing



Save your favorite settings in nine preset locations.

Hold down the preset/tune footswitch to tune the ring modulator to the note you're playing.

* BY CHRIS GILL

IF YOU'VE EVER tried a ring modulator and thought that its crazy, atonal, metallic whapadang just wasn't for you, do not turn this page. The new Ring Thing pedal from Electro-Harmonix is much more than the sum (and difference) of its carrier and incoming signals. Yes, it is a ring modulator, but it also gives you a wide range of control over the effect, allowing you to create chorus, vibrato, tremolo, polyphonic pitch transposition, detuning, whammy and more, and all in addition to unique ring modulation tones and harmonies.

Unlike most ring modulators, the Ring Thing gives you a choice of four modes that employ either frequency or pitch-shift modulation, selectable carrier waveforms, a sweepable filter, preset memory and optional manual expression control. In addition, EHX has outfitted it with a tuneable modulator and single-sideband modulation, where only one band is present, making for less clangorous tones.

FEATURES

ALTHOUGH THE RING Thing is an incredibly sophisticated processor, the pedal's layout and controls are stomp-box simple. The heart of the pedal is the white mode/preset button. Press-



SPECS

- LIST PRICE \$279.00
- MANUFACTURER Electro-Harmonix, ehx.com
- CONTROLS Blend, wave, filter/rate, fine/depth, coarse, mode/preset
- FOOTSWITCHES Preset/tune, bypass
- INPUTS Instrument, modulation, expression pedal (all 1/4-inch)
- OUTPUTS Mono/left, right (all 1/4-inch)
- MODES Ring Modulation, Upper Band Modulation, Lower Band Modulation and Pitch Shift
- OTHER Nine preset locations; nine-volt adapter included

ing down on it scrolls through the four modes (Ring Modulation, Upper Band Modulation, Lower Band Modulation and Pitch Shift), and turning it lets you select among the nine presets and manual setting. You can also scroll through presets with the footswitch on the pedal's lower-left corner. Holding down the footswitch for about a second tunes the modulator to whatever single note you play, but don't try playing chords while performing this function, as it will only confuse the unit.

Five control knobs—blend, wave, filter/rate, fine/depth and coarse—allow you to tweak different parameters depending on which mode is selected. The blend control always provides a balance between dry and wet signals. The wave control lets you choose from square, sine, ramp up, ramp down and triangle waveforms, and it can be used to crossfade between waveforms. The filter/rate knob functions as either a low-pass-filter cutoff or modulation rate controller, and the fine/depth control adjusts the modulation frequency or the pitch in semitones. As for the coarse control, it can be used to either sweep frequencies or dial in pitch shifting over a +/-2-octave range.

The Ring Thing's pair of audio outputs can be configured for mono or stereo effects. The inputs comprise a standard instrument input, a modula-

tion input for using external oscillation sources, and an expression pedal input that lets you manually control the frequency of the ring mod effects or the coarse pitch of the pitch-shifting effect.

The pedal is housed in an ultra-sturdy case with heavy-duty jacks and footswitches (with true bypass), smooth-feeling knobs, and colorful LEDs that glow brightly even in direct sunlight. The pedal is powered by a nine-volt adapter (included) and does not run on batteries.

PERFORMANCE

IF YOU LOVE wacky, atonal ring mod effects, the Ring Thing's tones are as good as it gets, especially if you use an optional expression pedal to mess with the frequency while you play. But if you want ring-mod-style tones that remain in key, the Ring Thing has the unique ability to tune the modulator to any single note, providing irresistible characteristic metallic clangs that don't clash with your melodies. And unlike many ring modulators, the Ring Thing is dead quiet and transparent.

The Upper Band and Lower Band modes emphasize the ring modulation effects in upper and lower frequencies, respectively. The Lower Band mode can greatly enhance a guitar's bass output while the Upper Band mode gives the guitar more shimmer and shine, greatly extending and enhancing the guitar's normal range. These modes are also great for dialing in huge-sounding tremolo, vibrato and rotary speaker effects that make typical modulation effects sound flat and one-dimensional.

The Pitch Shift mode is especially satisfying. Its polyphonic pitch-shifting abilities allow the pedal to transform a regular guitar to a baritone or bass, while at more subtle detuned settings it can generate thick, luscious chorus effects. The Ring Thing also produces whammy functions when an expression pedal is connected to it.

THE BOTTOM LINE

AN INCREDIBLY VERSATILE and useful effect, the Ring Thing creates a wide variety of pro-quality sounds, from weird and unworldly to refined and beautiful. **SC**

ON DISC OR AT GUITARWORLD DIGITAL.COM!

PRO	CON
UNIQUE RING MOD AND PITCH SHIFT EFFECTS • PRESET MEMORY • EASY TO USE	YOU'LL WISH IT STORED MORE THAN NINE PRESETS

EIGHTH WONDER

Taylor Baritone 8-String acoustic-electric guitar

* BY CHRIS GILL

THE BARITONE steel-string acoustic guitar has gained popularity recently thanks to its use by players like Dave Matthews, Martin Simpson, Alex De Grassi and Pat Metheny (whose entire *One Quiet Night* album consists of solo performances on a baritone acoustic). A baritone acoustic is an ideal first choice for players seeking bigger sound and an extended lower range.

Until recently, baritone acoustic guitars were only made by a handful of specialists or in limited amounts by small, high-end companies.

Taylor is one of the first big-name companies to offer

baritone models as part of its regular production, making it easier than ever for players to obtain a baritone acoustic. In addition to a standard six-string model, Taylor also offers the unique Baritone 8-String guitar, where the third and fourth A and D strings (corresponding with the D and G strings on a standard-tuned guitar) are doubled with strings tuned an octave higher. The Taylor Baritone 8-String expands the baritone's range even further, delivering a unique voice with enhanced dynamics and tone.

FEATURES

THE TAYLOR BARITONE 8-String is a true baritone guitar featuring a long, 27-inch scale and heavy-gauge .016-.070-inch baritone strings tuned (low to high) B E Aa Dd F# B. With a Grand Symphony body that's 16 1/4-inches wide, 20 inches long and 4 5/8-inches deep, the instrument feels surprisingly compact and very comfortable to play. The curvaceous Grand Symphony body shape and a Baritone bracing pattern enhance the instrument's extended bass frequencies and deliver impressive volume output and rich midrange tones. A generous but not too deep Venetian cutaway provides comfortable access all the way to the highest (19th) fret. Attention to detail isn't overlooked with top-notch appointments that include a mother-of-pearl peghead inlay, graceful diamond-shaped fretboard inlays, a three-ring abalone rosette and abalone-dotted bridge pins. Further inspection reveals that Taylor always selects premium tone woods and choice materials for the classic acous-

tic steel-string combinations of Indian rosewood back and sides, Sitka spruce top, tropical American mahogany neck, ebony fretboard and bridge, bone nut and saddle. The 1 3/4-inch nut width may seem a little narrow on paper for a baritone instrument, but in the hands it feels very comfortable and provides players ample room between strings to fret notes cleanly.

The Baritone 8-String's Taylor Expression System greatly expands the instrument's versatility. The Expression System consists of two magnetic sensors. One is placed on the underside of the soundboard, while the

other is mounted beneath the fretboard extension to capture neck and string vibrations.

The preamp features three simple, elegant but highly versatile controls for adjusting volume and bass and treble EQ. The preamp board, accessible via the sound hole, also provides switches for turning off either or both of the dynamic body sensors, giving players even greater flexibility for the modifying the instrument's amplified sound.

PERFORMANCE

DESPITE HAVING A longer scale and heavier strings (two of which are doubled), the Taylor Baritone 8-String doesn't feel much different to play than a standard-scale six-string. The low-profile neck has a slight V shape that makes it easy to anchor your hand but doesn't get in the way of playing runs and chords up and down the neck.

Tonally the Baritone 8-String is a real stunner. The lowest bass notes sound incredibly deep, yet exceptionally clear and well defined, while the doubled strings provide harmonically rich, pianolike overtones that make the overall tone attractively bright and lively. The result is almost symphonic, especially when strumming open chords or playing intricate fingerstyle patterns, which can make the Baritone 8-String sound like a duo of instruments playing in unison.

Plugged in, the Baritone 8-String retains its stellar tone, with the Taylor Expression System providing warm, lively tones that have the resonance and dynamics of the instrument's natural acoustic tone. The upper-octave A and D strings cut through exceptionally well, making the paired strings ideal for playing single-note lines. Alternatively, you can back the treble control



QUALITY & DESIGN

SPECS

LIST PRICE \$3,998.00

MANUFACTURER

Taylor Guitars,
taylorguitars.com

BODY Solid Indian
rosewood back and
sides, solid Sitka
spruce top

NECK Tropical
American mahogany

NUT 1 3/4 inches

FINGERBOARD Ebony

FRETS 19

BRIDGE Ebony with
bone saddle

TUNERS Gold-plated
Taylor tuners

ELECTRONICS Taylor
Expression System
with volume, bass and
treble controls

The Venetian
cutaway provides
comfortable access
to the 19th fret.

The Taylor
Expression System
features volume,
bass and treble
controls.

The centermost
(A and D) strings
are doubled with
strings tuned an
octave higher.

down a bit to make these strings blend less conspicuously with the guitar's deep baritone tones.

THE BOTTOM LINE

THE TAYLOR BARITONE 8-String is in a class by itself. While Taylor offers a traditional six-string baritone acoustic guitar, the Baritone 8-String delivers a unique baritone experience with an acoustic sound that is versatile and dynamic. Guitarists looking for new inspiration will want to give this symphonic wonder a try. **SC**

*PRO	-CON
HARMONICALLY RICH SOUND • INNOVATIVE • COMFORTABLE FEEL	NONE

ENLIGHTENED TONE

Budda Superdrive Series II V-40 1x12 combo



*BY ERIC KIRKLAND

BUDDA AMPLIFICATION is known for making amps with boutique levels of quality and tone, at prices roughly half that of the competition's. The Superdrive amp, in its various configurations, has been the heart of Budda's line for several years and is revered for its sharp, ringing clean tones and detailed but raw overdrive. The new Superdrive Series II V-40 is a 6V6-powered, vintage-flavored version of this coveted amp, delivering the distinctive Budda tone in what sounds like a modified, handwired Class A masterpiece.

FEATURES

THE V-40 HAS the round sweetness of a Class A amp, but it runs in Class AB operation for fast and quiet response. A lot of this silence is attributable to the custom-wound transformer and point-to-point handwired power amp. They firmly control the single, Budda-designed Phat 12 speaker so that it responds to every finger movement and change in pressure or attack. The oversized finger-jointed solid pine cabinet is semi-open, creating deep bass that's never flabby or loose.

The two-channel preamp has shared controls for master volume, bass, middle and treble, while the rhythm and overdrive channels have

SPECS

LIST PRICES 1x12 combo, \$2,395.00; 2x12 combo, \$2,595.00; head, \$2,195.00

MANUFACTURER Budda Amplification, budda.com

POWER OUTPUT 40 watts, all-tube

CHANNELS Two, rhythm and overdrive

TUBE COMPLEMENT Four 6V6s, three 12AX7s

FEATURES Input, footswitch jack, effect loop, slave out with level control; two speaker outputs: 16-, eight- and four-ohm switch; single Budda-designed Phat 12 speaker, finger-jointed solid pine cabinet

CONTROLS Master output, bass, mid/Thick and treble controls (shared, both channels); independent gain controls per channel; pull/bright control (rhythm channel); pull/master control channel switching; slave out level control; four-, eight- and 16-ohm impedance switch; power and standby soft-touch rocker switches

COVERING Black and tan tolex; salt-and-pepper grille cloth

FOOTSWITCH Channel selector (included)

ON DISC OR AT
GUITARWORLD DIGITAL.COM!

their own gain controls. The rhythm channel's gain control pulls out to activate that channel's bright feature, and the mid knob pulls out to place each channel in Thick mode. In this mode, midrange response is increased, resulting in beautifully bold presence and cutting power. The back panel offers an effect loop and a slave out.

PERFORMANCE

THE SUPERDRIVE V-40 combo's spacious, wide-imaged tones emanate from it in lush, enveloping waves. The somewhat aggressive preamp and soft-natured 6V6 tubes craft clean tones that span the tweed, blackface and recent boutique eras. These pristine clean tones aren't as soft or sagging as their vintage counterparts, but they're every bit as rich, especially with the Thick circuit engaged.

Overdriven tones without the Thick feature recall Jeff Beck's chiming, snappy sounds. Activating the Thick mode increases the harmonic attack and pumps the amp's attitude. And when I used an overdrive pedal to push the V-40's modest gain, there was absolutely no noise or hiss from the amp.

THE BOTTOM LINE

BUDDA'S SUPERDRIVE SERIES II V-40 is a connoisseur's cornucopia of 6V6-driven clean and overdriven tones. Dead quiet and highly touch sensitive, it nicely bridges the divide between vintage Marshall and Fender tones. **BC**

+PRO	-CON
CRYSTALLINE, 3-D TONE • BEAUTIFUL BUILD QUALITY	NO REVERB

BUZZ BIN NEW, HIP AND UNDER THE RADAR

ERNIE BALL GIG BAG AMP

ON DISC OR AT
GUITARWORLD DIGITAL.COM!

IN THE SIXTIES, Silvertone came up with the ingenious idea of mounting an amp inside a guitar case. Now Ernie Ball has introduced a modern update with the Gig Bag Amp, which combines a rugged nylon gig bag with a custom two-channel battery-powered Marshall amp for the ultimate in plug-and-play convenience.

The amp runs on a nine-volt adapter or six AA batteries. It's

attached to the bag's upper bout and features two three-inch speakers, for true stereo output, as well as controls for volume, gain and tone that let you dial in a variety of clean, overdrive and distortion tones. An MP3/iPod input allows you to jam along with your favorite songs, and for privacy there's a headphone output.

The bag itself has a durable lining of 840D nylon lining (640D

nylon inside) and sports a neck pillow for extra protection. Generous storage compartments give you room to pack picks, strings, cables and more. In addition, you can connect the bag's neck portion to its bottom section to create a sturdy "tripod" amp stand, making the Ernie Ball Gig Bag Amp an all-in-one solution for performing whenever—and wherever—the urge strikes you. —Chris Gill



OVERALL VALUE

SPECS

LIST PRICE: \$199.00

MANUFACTURER: Ernie Ball, ernieball.com



SPECIAL ED

EVH Wolfgang Special

kick-ass model that's identical to its pricier namesake in practically every way, including components and tone, but it keeps costs down with a maple top that's flat rather than carved.

FEATURES

ALTHOUGH IT FEELS heavy as mahogany, the body is built from basswood, which provides the thick tone of mahogany with the airy mids and highs of alder. The top has a thin maple veneer, and I suspect many players who prefer the right-hand attack angle that's gained with a flat top will prefer the Wolfgang Special.

All of the standard Wolfgang's other details are present with the same extreme level of quality. This includes the quartersawn asymmetrical maple neck, vintage-sized stainless fretwire, a Bourns low-friction volume pot and Gotoh-built EVH tuning keys. Ed's specially designed humbuckers are hard-mounted to the body, and the top-mounted EVH tremolo (pre-installed with the EVH D-Tuna) is made to Ed's specs by Floyd Rose. The Wolfgang Special even comes in a protective EVH-striped SKB case.

PERFORMANCE

THE WOLFGANG SPECIAL sounds a tad brighter than the standard Wolfgang, but it has the woody and open tones that are integral to Van Halen's brown sound. These pickups amplify the thump of the wound strings and emotive with a vocal quality on the plain strings, where you can almost hear the guitar say "wow" when you perform Eddie's signature double-stepped bends and G-string dives. There's a ton of sustain on tap here, but notes are always clear and round, no matter how much distortion you use.

THE BOTTOM LINE

WHILE THE EVH Wolfgang Special is more affordable than the standard Wolfgang, it's built with the same quality and components. And though it's not as harmonically rich as its brother, the Wolfgang Special will be preferred by players who like a flat top and the playing angle it affords. **SC**

•PRO	-CON
SAME QUALITY AND COMPONENTS AS EVH WOLFGANG • GREAT PRICE	NOT AS WARM SOUNDING AS THE EVH WOLFGANG

SPECS

LIST PRICES Solid black or vintage white (as tested), \$1,299.99; tobacco burst, \$1,329.99

MANUFACTURER

ELVH, Inc. evhgear.com

BODY

Basswood, maple veneer top

NECK Quartersawn maple, asymmetrical carve, graphite rod reinforced, bolt-on

FINGERBOARD AA bird's-eye maple, 12-16-inch compound radius

SCALE LENGTH

25 1/2 inches

FRETS

22 vintage-size, stainless-steel

HARDWARE

EVH-branded Floyd Rose tremolo, EVH D-Tuna, EVH-branded Gotoh machines with pearloid buttons

CONTROLS Master volume, master tone, three-way toggle selector, MXR speed knobs

PICKUPS Two EVH humbuckers

NEW EQ

WHAT'S NEW & COOL



BULLET GUITAR JACK TIGHTENER

The Bullet guitar jack tightener is a must-have accessory for every guitar player. The patented Grip-Tip simultaneously stops the jack from turning inside the guitar while it tightens the nut, preventing damage to wiring and solder joints. The Bullet eliminates the need to remove your jack plate when the jack requires tightening. It works great on most electrics, including guitars with recessed jacks, such as Strats and Teles, and makes it easy to also tighten jacks on hollowbody electrics, strap buttons and jacks on amps and stomp boxes.

LIST PRICE: \$15.00

Allparts.com/bullet



VOX JOE SATRIANI SIGNATURE AMPLUG

The Vox Joe Satriani amPlug is a palm-sized headphone guitar amp that delivers the sound of Satch's rig, which consists of a distortion pedal as played through a high-gain tube amplifier and followed by a delay. Inspired by the distortion circuitry of the Vox Joe Satriani Satchurator pedal, the Joe Satriani amPlug preserves the player's pick attack to create an articulate, melodic and playable distortion. The delay is inherited from the Vox Joe Satriani Time Machine pedal and is activated with the flip of a switch. It features Satriani's distinctive EQ settings, combining both high-pass and low-pass filters. The auxiliary input jack lets users plug their CD/MP3 player right into the amPlug and jam along.

LIST PRICE: \$49.99

Vox.com/voxamps.com

ON DISC OR AT
GUITARWOLDDIGITAL.COM!

* BY ERIC KIRKLAND

EDDIE VAN HALEN'S alliance with the Fender Musical Instruments Corporation to produce his EVH brand of guitars and amps has resulted in what many players feel is the finest incarnation of the Wolfgang guitar. The use of heavier woods and warm, detailed pickups help the EVH Wolfgang come closer to replicating Ed's brown sound than any production guitar that has carried his name. The Wolfgang Special is a

BEST OF THE BUNCH

Carvin SB5000 five-string bass

ON DISC OR AT
GUITARWORLD.DIGITAL.COM!

* BY ED FRIEDLAND

A T A TIME when most guitar companies go to Asia to build an affordable product, Carvin is sticking to its original business model by building high-quality instruments at its San Diego factory and marketing them direct to customers. This has always made sense, but now more than ever, Carvin basses are a seriously good deal.

The newest addition to Carvin's bass lineup is the SB5000 five-string, which was designed in conjunction with R&B funk session ace Sekou Bunch. (It's also offered as the SB4000 four-string.) A devout Jazz Bass player, Bunch worked with Carvin to produce a signature model that captures the essence of the mighty J, with a few twists of its own.

FEATURES

ONE GLANCE AND you know that the SB is no mere J Bass clone. The eye-catching body design looks like a cross between a Warwick Dolphin and the Fender Jazz. My review bass represented just one of thousands of possible configurations that can be built, but the standard features of this model are quite generous, even without the fancier add-ons. The bass came with a lightweight swamp ash body and a stunning AAAA flamed-maple top in a honey-burst finish. The bolt-on hard-rock maple neck has 22 medium-jumbo frets pressed into a bird's-eye maple fingerboard (standard maple, rosewood and ebony are options). The neck has a tung-oil finish and a rounded D shape that strikes a nice balance between beefy support and playability. The ivory Graph Tech Tusq nut's 1 3/4-inch width flares out to three inches at the 22nd fret, making for a very comfortable neck profile.

The SB5000 has a newly designed electronics package; instead of Carvin's standard three-band active circuit, the SB is fueled with a two-band concentric bass/treble system with separate volume controls (no pan pot) and a passive bypass switch with passive tone control (which also works in Active mode). The knobs are mounted on a J-style metal control plate, and the review bass came with slick-looking white-pearl knob inlays. The new J99A

pickups are J-style single-coils with Alnico V magnets and are available with black- or cream-colored covers.

The SB5000 also gets a new bridge, a fully adjustable heavy brass model with lock-down saddles that allows you to top load or string through the body. The 19mm string spacing is a comfortable standard that gives plenty of room for slapping but doesn't feel too wide. Carvin's small enclosed-gear tuners are lightweight and have a smooth and precise 20:1 turn ratio. My test model came bedecked in blingy gold hardware, but chrome and black finishes are also available.

PERFORMANCE

EXCEPT FOR THE headstock and the outward flare of the body horns, everything about this ax screams, "Jazz Bass!" As a longtime J Bass lover (and a former Carvin endorser), I had high hopes for the SB, and I was not disappointed. With the bass in Active mode, I was able to effortlessly call up the classic Marcus Miller slap tone—thick and punchy, with a brilliant sparkle that stays sweet even while popping the hell out of it. With the treble rolled off, the bass dished out ballsy, pumping lows with excellent focus. Having the passive tone control in Active mode is a high-end feature not often found in this price range. In Passive mode, the SB exhibits the growly midrange bark of a fine J Bass, and having separate volume controls for each pickup instead of a pan pot allows for a nice range of sweet spots when blending the two.

The review bass weighed in at a manageable 9 1/2 pounds and felt comfy and well-balanced hanging on a strap. On any five-string bass, the most important factor is the quality of the B string, and the SB5000's B string was tight and thunderous, with no honking overtones. Note definition was excellent, and it blended well with the other four strings. Though my first reaction to the body shape was a bit tepid, the SB's tone and playability won me over. The longer I played it, the more I began to dig the look.

THE BOTTOM LINE

THE CARVIN SB5000 has killer J Bass tone and a fresh look. The build quality and finish work stand up to boutique instruments four times the price. Considering the base model comes in at \$899 direct, it has no comparable U.S.-built competition. **SC**

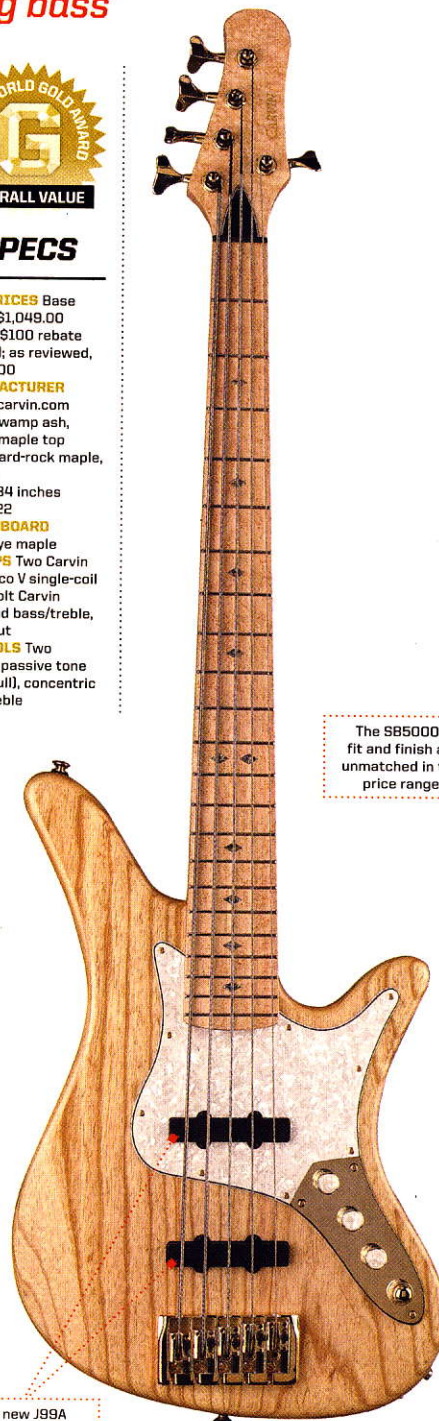


OVERALL VALUE

SPECS

LIST PRICES Base model, \$1,049.00 (direct; \$100 rebate offered); as reviewed, \$1,394.00
MANUFACTURER Carvin, carvin.com
BODY Swamp ash, flamed maple top
NECK Hard-rock maple, bolt-on
SCALE 34 inches
FRETS 22
FINGERBOARD Bird's-eye maple
PICKUPS Two Carvin J9A Alnico V single-coil
EQ 18-volt Carvin two-band bass/treble, boost/cut
CONTROLS Two volume, passive tone (push/pull), concentric bass/treble

The SB5000's fit and finish are unmatched in this price range.



The new J99A single-coil pickups seal the deal for classic J Bass tone.

+PRO

AWESOME J BASS TONE • TOP QUALITY BUILD • HIGHLY CUSTOMIZABLE OPTIONS

-CON

NONE

In 1998, the Cheap Trick recording of "I'm Losing You" was included on the *John Lennon Anthology* box set. The performance is certainly heavier than the version of the song on *Double Fantasy*, an approach that well suits the song's edgy qualities. Melodically somewhat reminiscent of the Beatles' "Glass Onion," the song features a lyric that seems like something from Lennon's Lost Weekend period, but it was actually written during the same Bermuda vacation that yielded Lennon's other songs for *Double Fantasy*. On his own in a strange place, without Yoko, the notoriously insecure Lennon began to fear that Yoko was slipping away from him one night when he couldn't get her on the phone.

Yoko's answer song, "I'm Moving On," seems to justify all his worst fears, with its repeated accusation, "you're getting phony." It's a moment you'll find in any relationship. All couples have their ups and downs, and *Double Fantasy* captures the inner dynamic of one of the world's most famous love relationships with the candor and honesty that characterizes most of Lennon and Ono's work, individually and collectively.

Lennon got the album title from the name of a flower he'd seen at a botanical garden in Bermuda, and it became the work's central metaphor. *Double Fantasy* is a glimpse into John and Yoko's respective inner worlds. As much as the album celebrates the love that unites them, it also dramatizes just how different those two worlds were. While Lennon was enjoying domestic bliss

and tranquility during his retirement period, Ono had taken on the management of the couple's funds, increasing their wealth substantially while secretly working her way through a relapse into heroin addiction. John's *Double Fantasy* songs tend toward the romantic—lyrics filled with moonlight, angels and tenderness, whereas Yoko's lyrics tend to foreground cold, hard realities and the dark places of the mind. Compare for instance John's "Beautiful Boy" with Yoko's "Beautiful Boys." The Lennon song is gentle and reassuring, whereas the Ono track offers the quizzical cold comfort of lines like, "Don't be afraid to go to hell and back," set to ominously foreboding gunshot sounds in the background.

Musically as well, Lennon and Ono are coming from very different places on *Double Fantasy*. John's work is deeply steeped in musical nostalgia. From the Beatles' 1968 White Album onward, Lennon became increasingly open about referencing his musical roots in Fifties rock and roll. He emerges on *Double Fantasy* as a man totally at ease with his own musical past, a 40-year-old guy who no longer cares if his tastes and preferences in music seem outdated.

With its piano triplets and somewhat schmaltzy chord progression, "Starting Over" offers frank homage to Fifties rock and roll balladry, a fact underlined by the stripped remix with its spoken dedication to "Gene, Eddy, Elvis and Buddy." "Woman" fits comfortably alongside early Beatles-era Lennon ballads like "If I Fell," a kinship that's particularly apparent on John's 12-string acoustic guitar demo of the song, included on the *Lennon Anthology*. By contrast, Ono's contributions to *Double Fantasy* are quintessentially Eighties sounding. "Kiss Kiss Kiss" wouldn't be out of place on a Lene Lovich album, and "Every Man Has a Woman Who Loves Him" could be an outtake from a Blondie disc.

"My feeling was that she had to sound like that," Douglas says. "She always seemed to be cutting edge. There is no retro in her book."

"On Yoko's stuff, I tended to use more pedals and effects," Slick says. "Boss made this black auto-swell pedal that would make things almost sound backwards. No disrespect to Huey, but I think I might have done more of the weird, outside shit on Yoko's stuff, because my brain was more wired that way. And that comes from working with Bowie."

Lennon and Ono worked separately on their respective tracks much of the time, coming into the studio at different times of the day and night, although sometimes they worked together. "When she was singing, John would be in the control room with Jack," Nielsen recalls. "She'd be saying, 'John, how should I do this?' And he'd say, 'Well, you do it this way, Mother.' He called her 'Mother.' And they'd argue back and forth a little. She'd say, 'Fuck you, John. Fuck you.' Typical married couple."



Gary Flaherty: Bend, Oregon USA
20-year Breedlove employee

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As part of Lennon's mature level of comfort with his own musical past, he would sometimes reference a Beatles track while giving direction to the studio musicians. And he'd graciously accept it if one of the players couldn't help playing a quote from some Beatles song or other—an inevitability in a roomful of musicians who all grew up loving the Beatles.

"You know what we'd do to the poor guy?" Slick rhetorically demands. "Once in a while one of us would start playing a Beatles song. And John would act like he hated it. But then he might join in. You can hear it on the box set from '98. I think I'm playing 'She's a Woman,' which is a Paul song. And you can hear John in the background saying, 'Who's playing that? Stop playing that fucking song!' But once in a while, he'd sit

down and join us. You could get him going. If one of us started playing a Beatles song, he'd chime in for a verse or something like that. Then he'd say, 'Okay, that's enough of that.'"

Slick also slipped the riff from Bowie's "Fame" into the outro of "Cleanup Time." "I'd never noticed that before," Douglas says, "not until I did this remix. John would never stop reminding Slick that he [John] had cowritten what was Bowie's only number-one hit at the time."

The live dynamic of the sessions, with their sense of fun and interplay, comes across more clearly on Douglas' stripped-down *Double Fantasy* remixes. "John would be in his vocal booth when we'd do a take," Slick recalls. "Once in a while he'd have a suggestion for a guitar part and say, 'Huey, you cover this and Slickie, you

cover that.' But a lot of times we were left to our own devices. John picked everybody in there for what they could bring to the table, as opposed to dictating to us. That's what I loved about working with both John and David Bowie. In the time I worked with them, what each of them wanted was Earl Slick. And that's the proudest work I have in my entire discography, and I've got my name on a number of albums in my time."

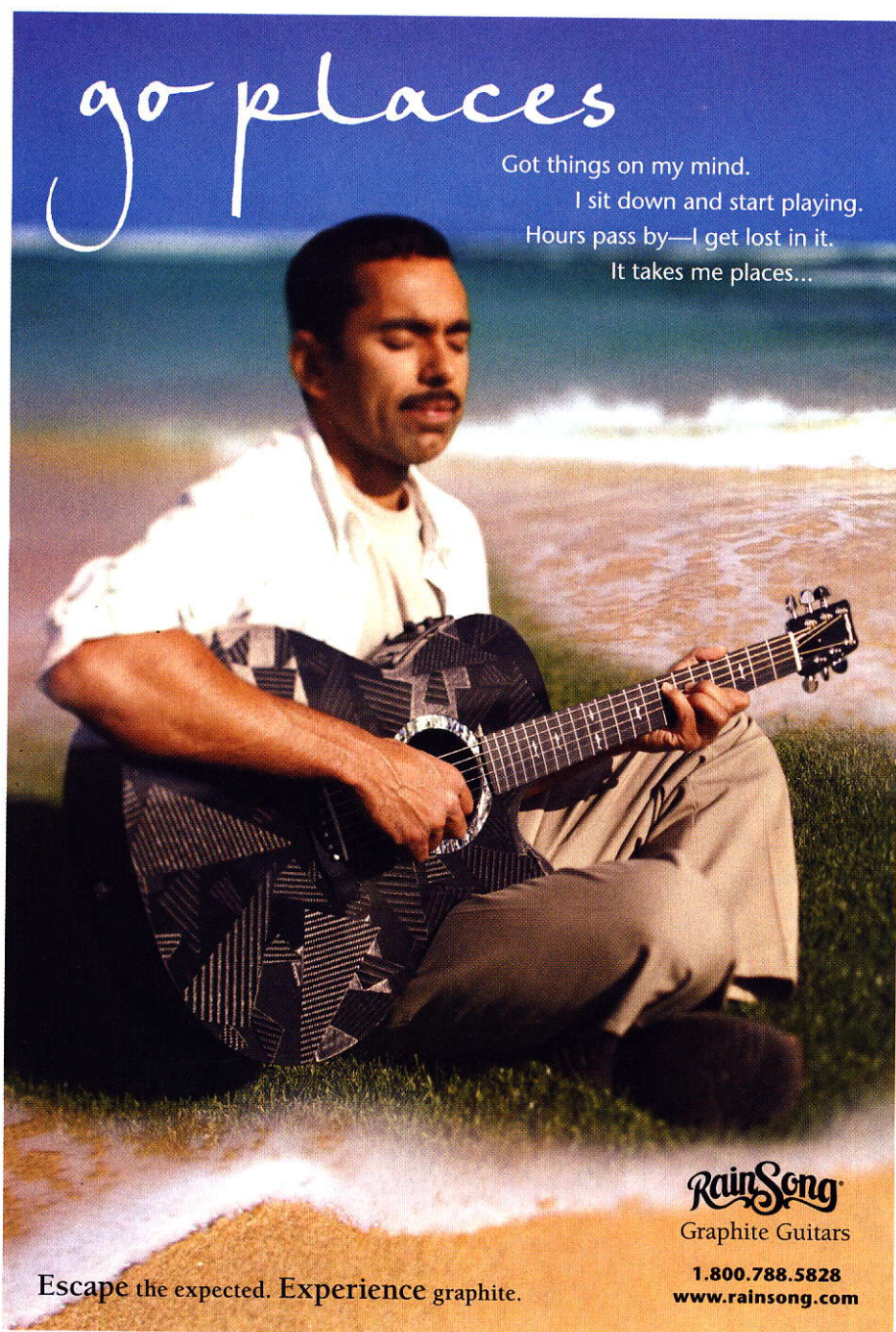
"Most of the vocals on the master track itself were the live vocals that John recorded in the room during the tracking," Douglas says. "There were only fixes if he sang the wrong lyric, wanted to change a lyric, sang off-mic or just did something completely wrong. Because he was playing guitar at the same time he was singing, either an acoustic guitar, which you can hear on the live vocals, or an electric guitar with an amp in another room, and you can hear the pick running across the strings on the live vocal track. Which is kind of fun."

Douglas captured Lennon's voice with a Neumann U47 or U87 or a Telefunken 251; he tended to favor the 251. As the vocals went to tape, they were processed with a little compression from a UREI LA-2A and a bit of Pultec EQ. For the original album release, Lennon doubled all his vocal parts, but Douglas left the overdubs off for the stripped remixes. The result is a more intimate vocal feel.

But that's not all the stripped remixes accomplish. With the schmaltzy choir overdubs and dated-sounding Eighties signal processing removed, the songs themselves come more clearly into focus. And, almost magically, the contrast between Lennon's material and Ono's starts to soften. Perhaps the new remix does an even better job than the original mix of realizing John and Yoko's original vision. They show us how two very strong and distinctly different individuals could become as one in a love relationship. By clearing away aural clutter, the new mixes create a space where hopeless romanticism and hard-edged realism can indeed co-exist.

"Yoko helped a lot with these remixes," Douglas says. "She'd come in every few days and listen to two or three mixes at a sitting. And she'd make some suggestions to us, which were all very good. Although she doesn't speak in technical terms, she would notice little things. If I added a little Pultec high-end to the snare drum, she'd say, 'All of a sudden the snare sounds like *boof, boof, boof*. Too much, too much. Too much Andy [Newmark].' And it would just be a little bit of 10kHz on the snare. I'd say, 'Okay.' I'd totally respect her opinions, because she would hear every little thing we did."

"But mostly it brought her to tears. John being in the room was an unnerving experience. It was disturbing to her. But she absolutely loved it. I saw her the other night and she gave me a big hug and said she's so thrilled with this." **GW**



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can really hear it. You hear these slight fluctuations, because I actually played the part twice; it wasn't automatically doubled. It makes the part a little disquieting. It doesn't really feel good. It was supposed to be like that."

Like much of Lennon's early solo work, "Cold Turkey" is remarkable for its sparse, dry, minimal feel. Only a small part of what was laid down on tape made it to the final mix. "John and Eric played so many guitar parts," Voormann recalls. "The whole 24-track tape was just filled with guitars all over the place. Till in the end they decided on the two guitar parts you hear in the final mix, and it was fine."

Voormann recalls that the chemistry be-

tween Lennon and Clapton was very positive. "I would say that Eric felt like a servant to John, because he loved John so much. Eric did not behave like a star or anything. He was just a good guitar player. That's the way he acted. So they got along really well."

The late Sixties had given rise to the "supergroup" phenomenon—all-star ensembles featuring top players from multiple legendary bands. Clapton himself had been part of two such super-groups, Cream and Blind Faith. The Lennon-Clapton combination seemed full of potential: one of the hottest guitarists of the day, together with one of the era's foremost songwriters and frontmen. But this was never to reach fruition. Lennon and Clapton went their separate ways soon after the "Cold Tur-

key" session. "Eric had his own thing," Voormann says. "I don't think he would have stayed on. The whole thing fell apart pretty soon. It wasn't like, 'We are the band. We stay together.' It wasn't organized, anyway. 'Nobody around us was saying, 'Oh, you're the band now.' And I never thought that that would happen either.'"

It was, by design, a very minimal ensemble that joined Lennon in the studio for his revolutionary first solo album, *Plastic Ono Band*, in 1970. The disc reflects the encounter Lennon had recently had with psychiatrist Arthur Janov's Primal Scream therapy, making it the treatment's aural equivalent. Listeners hear him stripping away all the defense mechanisms and coping strategies that get us all from one day to the next, confronting his deepest and most painful psychological issues head-on. And for the most part, it was recorded with just a small, intimate circle of players: Lennon on guitar and piano, Voormann on bass and Ringo Starr on drums. The history between the three men went all the way back to Hamburg, and the result was a deep, intuitive connection.

"John simply felt that those songs were very immediate and spontaneous, and we wanted the recording to be just as spontaneous," Voormann says. "We all know there are lots of mistakes on it. But Ringo and John together are amazing. I just played along with them, and it was great. We fitted together really well. I'd never played with Ringo before. And very little with John."

Also present as coproducers were Yoko Ono and Phil Spector, the notoriously temperamental architect of classic mid-Sixties "wall of sound" hits by the Ronettes, Righteous Brothers, Ike & Tina Turner and others. Spector had stepped into a production role with the Beatles just as the group was disintegrating and remained in place as producer of Lennon's early solo work. Despite Spector's reputation as an eccentric and hot-head, Voormann says the producer was exceptionally well behaved during the making of *Plastic Ono Band* and its 1971 successor, *Imagine*.

"Phil was very subdued and cooperative," he says. "He was helping a lot. He listened to what Yoko was saying. He never had a fight or disagreement with Yoko. They got on really well with one another. He was really listening and making a great sound. Look, I've seen Phil get crazy and all that. But during John's sessions maybe there was too much admiration on Phil's part. He was not going to do the wall of sound. He was not going to go crazy. He just did the job and did it well. He was really loving all the songs. Sitting at the piano, he knew all of John's songs. He learned them all."

The affable Voormann has always enjoyed a good relationship with Yoko Ono as well. "I always got on with Yoko," he says. "She's very sensitive. You wouldn't



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believe it. I remember once in Berlin I met her. I came over. I had other things to do and was maybe a bit preoccupied or disturbed or whatever. And years later, she was still saying, 'Klaus, you were not nice to me that time in Berlin.' She doesn't forget those things. And sometimes she can be very abrupt and very hard. Makes people feel bad. But in another way she's the loveliest person you could imagine. She's very inspiring, very excitable and enthusiastic about things."

For Lennon's landmark *Imagine* album, the scene of recording shifted to a studio the artist had put together at Tittenhurst Park, the idyllic home outside London that he and Ono shared. "It wasn't a huge house like George had, with 80 or 90 rooms," Voormann recalls. "It was just two floors, upstairs and downstairs, and not

many rooms. The studio was really small. It was just a bedroom. It was John's bedroom made into a studio. I think he and Yoko slept upstairs. But it was a beautiful place. The guy who originally owned or built the house knew all about trees. He knew exactly where the water was coming and which type of tree would do well in each part of the property. So it was a really great park, beautiful. I don't know what it's like now. No idea."

Lennon worked with a larger group of players than he had on Plastic Ono Band. Voormann was once again on bass. But this time, the great rock session pianist Nicky Hopkins, who played with the Who and the Rolling Stones, was on hand to lend his inimitable touch to several tracks, including the ragtime-flavored

"Crippled Inside," Lennon's scathing put-down of bigots, conformist and sundry other uncool types. George Harrison played guitar on Lennon's bitter, anti-McCartney diatribe, "How Do You Sleep?" and drummers Alan White, Jim Keltner and Jim Gordon (fresh from Derek & the Dominos) contributed to various tracks. A string section, the Flux Fiddlers, was overdubbed onto some songs. With characteristic self-deprecation, Lennon would later dismiss the album's production as "candy-coated." But Voormann, like many others, disagrees with this assessment.

"With some songs the big production really works," he says. "'Jealous Guy' was a great song even before they put strings and other things on it. I love the way we all played on that. John's singing is great. But some of the songs on that album would not have come off as good if we had tried to do them just as a trio—'Crippled Inside,' for example. That's one where I played upright bass, only I had no idea how to do slap bass. So Alan White came up and said, 'Okay, I'm going to play the drumsticks on the bass string. You just hold the notes.' So we did that while Jim Keltner played the drums."

Voormann remembers Lennon as a disciplined and organized—yet generous and open-minded—session leader. "John had all the songs ready to go. He'd give us a lyric sheet with the text of the song written in big letters, about half an inch high. He'd go to the piano or take the guitar and play us the song. And he'd tell us, 'Here it goes to F#.' So we wrote the chords underneath the words. He played it once, we'd rehearse maybe two times, and then we recorded. John would never tell me what to play. I always played what I wanted, and he accepted it."

Voormann worked less with Lennon after he and Ono moved to New York in 1971. But he did witness some of Lennon's notorious mid-Seventies Lost Weekend, when the rock star separated from Ono and went on a protracted drunken binge in L.A. with fellow elbow-bending celebrity musicians Keith Moon, Harry Nilsson and Ringo Starr. "Everybody knows that Harry and John were totally gone," Voormann says. "Didn't have a clue where they were most of the time. But that was when my first son was on the way, and I was spending a lot of time with his mother. So I was really doing other things."

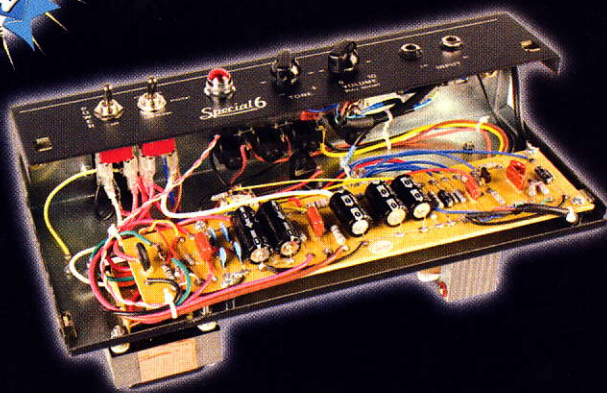
Which is perhaps why Voormann did not actually play on the disastrous first set of sessions for Lennon's *Rock 'n' Roll* album in Los Angeles. Lennon had agreed to record an album of classic Fifties rock and roll songs to settle a legal dispute with legal publisher Morris Levy. But the album sessions with Phil Spector fell apart amidst scenes of drunkenness and gunplay. Finally, Spector absconded with the master tapes.

"If it was a song that John wrote, he



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would know exactly what he wanted to do," Voormann says. "But in this case they said, 'Let's take an old rock and roll song, and you do it, John.' And I think he couldn't handle that for some reason. Maybe it was because he was flipping out or whatever it was. But for some reason he couldn't handle it. So they gave up."

Lennon returned to New York in 1974 and started to get his life back together. Voormann joined him for the making of the *Walls and Bridges* album released that same year. Not one of Lennon's greatest efforts, the album is mired in a production aesthetic that all too vividly evokes pastel polyester leisure suit Seventies jive. (Lennon produced the album himself.) The sound and style seem ill suited to Lennon's angst-laden lyrics born of his unhappiness at

being separated from Ono. Still, the unlikely juxtaposition did produce Lennon's only number-one hit as a solo artist, the duet with Elton John, "Whatever Gets You Through the Night."

Voormann loyally declares *Walls and Bridges* "a really underrated LP. There are some great songs on there. You see, the atmosphere in the studio was very similar to the making of *Imagine*. John was sitting there playing the guitar. We would listen to the songs. But maybe that's just my perception. I'm always so focused on the feel, the guitar playing and what the drummer is doing that I might not notice anything else that might be going on in the studio. I just want to do a good job."

The bassist recalls helping come up with the idea for the slow orchestral interludes in

"#9 Dream," one of the better *Walls and Bridges* tracks. "John played the song for me and said, 'I don't know, there's something missing. The song doesn't feel quite finished.' I sort of said, 'It's a very dreamy song. What if John stops and there's some kind of melodic part?' That's what he did, and the song's great."

Shortly thereafter, Voormann joined Lennon in finishing up the troubled *Rock 'n' Roll* project, which was released in 1975. "We went up to Morris Levy's house in upstate New York and rehearsed with Jim Keltner, Jesse Ed Davis and all these people who are on the album. It was a really good rehearsal, and we were able to get the album done."

Voormann's playing career with Lennon ended as it had begun—with the Fifties rock and roll classics that had shaped both men's destinies. Shortly after *Rock 'n' Roll* was released, Lennon reunited with Ono and went into a period of retirement, withdrawing from the music business to concentrate on raising his son Sean. The last time Voormann saw his old friend was at Lennon and Ono's home in the Dakota apartment building in Manhattan.

"I have photos of that visit," he says. "Sean was already five years old, maybe even older. I went to see them in the Dakota and we had a great time. I went in the kitchen and John was baking bread and cooking rice. He showed me how to cook rice. We were just hanging out in the kitchen. He was playing a little guitar and Yoko was doing some sushi. So it was really family-like. John said to me, 'Klaus, I'm so relieved. I don't have to do any more recording. I don't have any record deals.' He was happy he didn't have any of those obligations. Although he still picked up the guitar."

Of course Lennon did return to recording and public life in 1980 with the release of *Double Fantasy*. And the question that haunts every Lennon fan is whether John would still be alive today if he hadn't gone public once again, attracting the attention of a homicidal psychopath. In the time since Lennon's passing, Voormann has remained friendly with Ono, who helps Voormann and his wife, Christine, in their charity work to benefit the Native American Lakota people of South Dakota. He even joined Ono, Clapton, Keltner and others in a Plastic Ono Band reunion concert in January 2010 at the Brooklyn Academy of Music. Klaus Voormann treasures his memories of his longtime friend. And, like everyone else, he treasures the music.

"John's great strength was his ability to put into words feelings that so many people can relate to," Voormann says. "Not many people, if any, can write songs like that. Who can find words like that? John even invented his own words. And he had a message to put across. That makes beautiful songs." **GW**



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(continued from page 66)

guy—typical Woodstock type. He pulled [the record] out of his driving cab and held it up and said [affecting Californian

accent], 'Hey man, great record.' And to me, that was it."

However, McCartney critics who had accused him of letting his standards slip found much to carp about within the grooves of *Wild Life*, with the throwaway blues-lite of "Bip Bop" being singled out for ridicule. Later, even its writer would admit he cringed whenever he listened to the song. "Yeah, y'know...I think when you allow yourself to be kind of playful, the month after or the year after, you can just think, Oh, maybe that was a bit too playful. Maybe I should've thought a bit more about that. And I was having that kind of feeling about 'Bip Bop.' It's a little bit insignificant. It doesn't really tax my lyric skills or my melodic skills."

"But I think what has happened is rock and roll has become so esteemed. I mean, people study the shit in university! Well, when we started nobody did, and a record like Link Wray's 'Rumble' didn't have to have any significance other than it was just a red-hot record. And so 'Bip Bop' was done in that vein, where it was like, 'It doesn't have to be significant, it's just a bip and a bop. A little nonsense song.'"

Nevertheless, it was clear the band's approach had to be re-examined. Following Wings' impromptu university tour in February 1974, they slipped into the slow lane, assembling the next album, *Red Rose Speedway*, over the space of a year. During that time, they released a triptych of singles, beginning with the confrontational and duly banned "Give Ireland Back to the Irish," continuing with the baffling rock-refracted nursery rhyme "Mary Had a Little Lamb" and concluding with the blatantly drug-referencing and again blacklisted "Hi, Hi, Hi." Did McCartney have an inkling that the latter song would provoke a reaction?

"I don't think so, no," he says. "Look at Bob Dylan: 'Everybody must get stoned.' It was like, Ooh, does he mean you get high? Or does he mean getting drunk? So there was that ambiguity, and I assumed the same would apply to me." Whatever McCartney's reasoning, two banned singles in a year certainly upped his cool factor. "Yeah, see, there you go," he says with a laugh. "Bit of cred. I was such a daring young thing."

Meanwhile, work continued on *Red Rose Speedway*. Culled from about 30 songs, it was originally intended to be a double-album set. "But double albums are notoriously hard to pull off," McCartney says. "If you've just got loads and loads of top, top material, then that's the way to go. Maybe I didn't think I had loads and loads of top material."

Still, *Red Rose Speedway* has its charms. The delicately unfurling ballad "Little Lamb Dragonfly" (written at the Scottish farmhouse after a local farmer gave the McCartneys a dying lamb to nurse) is something of an overlooked beauty, while album standout "My Love," recorded live with an orchestra at Olympic Studios, found the bandleader relinquishing the creative reins to allow Wings' latest addition, Irish guitarist Henry McCullough, to step into the spotlight. "I'd sort of written the solo, as I often did with our solos," McCartney says. "And he walked up to me right before the take and just sort of said [adopting Celtic brogue], 'Hey, would it be all right if I try something else?' And I said, 'Er...yeah.' It was like, 'Do I believe in this guy?'"

"And he played the solo on 'My Love,' which came right out of the blue. And I just thought, Fucking great. And so there were plenty of moments like that where somebody's skill or feeling would overtake my wishes."

Not all moments on the record were as successful. In attempting to conclude *Red Rose Speedway* with a medley similar to the one that ends *Abbey Road*, though, McCartney produced a song cycle—"Hold Me Tight," "Lazy Dynamite," "Hands of Love" and "Power Cut"—that was altogether less memorable than the one that inspired it, even to its creator. "I can't remember it. What was in it?" he says with a laugh. "The idea for medley stuff at the end of *Abbey Road* had arisen out of a reasonably cynical idea, which was, 'We've got loads of these half songs. Instead of finishing them, why don't we just bung them together?' And so that became a method for disposing of half-finished songs. I tried it again [on *Red Rose Speedway*] and came up with that. None of those songs were kind of massively finished."

Of *Red Rose Speedway*, Linda McCartney once said that it was "such a nonconfident record...it was a terribly unsure period." McCartney concedes, "I'm sure she would be right. I think the fact that I don't remember it too well bears that out."

By 1973, McCartney still had much to prove. Emboldened, rather than deflated, by his critics, he retreated again to High Park Farm and penned his strongest set of post-Beatles songs for the record that was to become *Band on the Run*. Preliminary group rehearsals began in summer 1973 in a barely converted barn over the hill from the McCartneys' house, at their second farm, Low Ranachan. Idyllically, each morning the couple would arrive for band practice on horseback. The songs sounded harder-edged, more rock and roll. The signs were good. "I think at this point I was getting it a bit more together," McCartney says. "I'd been through the sort of raw stages of Wings. I was now settling with the idea of it."

Attracted to the idea of recording on location, McCartney had EMI send him a list of its various studios located around the globe. He was drawn to Lagos, and sessions were duly booked to begin in Nigeria in September 1973.

Then, the first of a series of calamities struck. Frustrated by the lack of improvisational opportunities for him in Wings, Henry McCullough quit the band two weeks prior to the recordings. Similarly, Denny Seiwell, worn down by the amount of time he'd devoted to the McCartneys on a modest weekly retainer of £70 (most of the singer's funds, to be fair, were still tied up in the battle over the Beatles' company, Apple), decided that he couldn't



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continue as the band's drummer; he called McCartney to inform him of his decision the very night before the party were due to leave for Nigeria. In the end, it was down to just the McCartneys and Laine.

"I mean, half a band is better than none, I suppose," McCartney reasons. "But it did make me think, Right, I'll show you. I absolutely remember that being a very clear motivating factor. I thought, Right, I don't have a drummer, I'll drum. Okay, I don't have a guitar player, I'll play more of the solos. And so we organized it accordingly."

Still, even as their plane was on its approach into Lagos, McCartney began to get the jitters. Invited into the cockpit to witness the landing, he heard an unsettling exchange between the pilots. "They're coming in over thick carpet of jungle and it was very misty and one of them looked to the other and said, 'Is that it down there?' I'm going, Oh my God, they must know. It was very dodgy."

Upon arrival at the studio in Lagos, the McCartneys and Laine were shocked to discover the facility was crude and ill equipped. The microphone collection was stuffed in a cardboard box, and acoustic screens had to be built with Paul's direction.

But worse was to come. Wandering back one night from Laine's rented house, Paul and Linda were mugged at knifepoint. The robbers made off with the couple's camera, tape recorder and—crucially—cassette demos of the songs meant for *Band on the Run*. "That was the worst experience. Crazy," McCartney says. "But we figured they'd either just dump them or record over them. I remembered the songs, 'cause I had to. Luckily, I had Beatle training, where John and I always had to remember [the songs] because you didn't have anything but your brains then. If you forgot one, it was too bad."

Under pressure, the trio flourished, and *Band on the Run* came together very quickly, with McCartney apparently relishing the challenge. Still, tensions lingered in the air. One Friday afternoon, he collapsed at the microphone and was rushed to hospital after suffering a bronchial spasm brought on by excessive smoking—"unless it was just the stress of being there and the craziness," he says.

One night, the party decided to visit Fela Kuti's Afrika Shrine club to watch the Nigerian bandleader perform with Afrika '70. McCartney, heavily stoned on the potent local weed, suddenly felt hopelessly out of his depth. "We'd got a bit overwasted," he says. "And I then got the screaming paranoia, suddenly being in this place on the outskirts of Lagos with absolutely no one we knew. Fela came off very much as a tribal leader, and when he went onstage he wore nothing except a grass skirt, which added to the impression." He laughs. "Had I have seen a cauldron wheeled out with hot water in it, I would not have been surprised. But the release from that paranoia the minute his band played the first note was so overwhelming that I remember weeping. It was like, Wow."

But Kuti was suspicious of McCartney's motives in Nigeria and mounted a local media campaign accusing him of being there to filch elements of Nigerian music. Highly offended, McCartney invited Kuti to the studio so that he could hear the works in progress for himself.

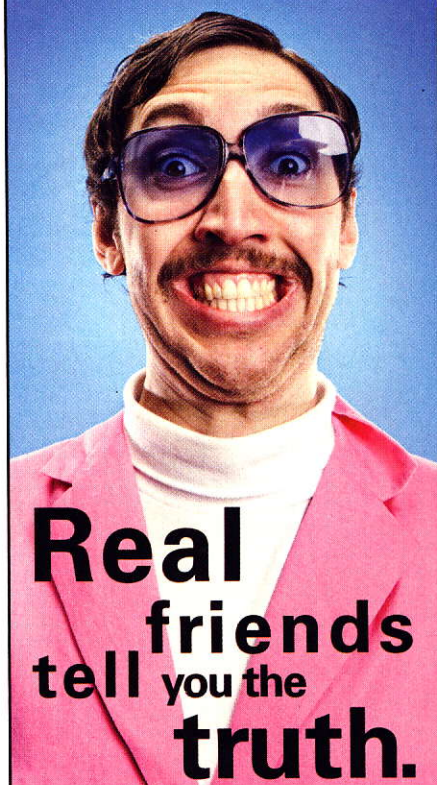
"He brought in about 30 people and god knows what substances," McCartney says. "I got him in the control room and just said, 'Now look, come on, man, listen to this. Seriously, you think I'm nicking anything?' I think the nearest thing was [the track] 'Mamunia,' which was where we picked up a bit of African stuff."

The irony was that, in spite of the difficult circumstances under which it was recorded, *Band on the Run* could have been made back in London at Abbey Road, Olympic or any other modern facility. Even so, the McCartneys and Laine triumphed over adversity with an album that remains one of the highlights of McCartney's solo career. Buoyed by its obvious singles, "Jet" and the epic title track, *Band on the Run* is McCartney's most rounded post-Beatles album, from the gorgeous drift of "Bluebird" through the echoes of the Plastic Ono Band in "Let Me Roll It" and on to carousing closer "Picasso's Last Words (Drink to Me)," auto-composed in Jamaica as the result of a playful write-me-a-song-now throwdown from Dustin Hoffman during a dinner party. After a slow start on the charts, *Band on the Run* was unstoppable, hitting the U.S. Number One slot three times and picking up two Grammys. It was the most successful of the solo albums by the former Beatles. "And the amazing thing now," Paul adds, "is I can be talking to people about *Sgt. Pepper's* or something, and they'll say to me, 'Well, no, *Band on the Run's* my one, I'm a bit younger.' It definitely has those kind of *Peppery* memories for some people."

Ask McCartney what this difficult post-Beatles period leading up to *Band on the Run* represents to him now and his response is instant and a little surprising. "Achieving the impossible, really," he says. "It had always been, You can't follow the Beatles, that's not gonna be possible. I slightly believed that and thought, Yeah, but I want to be in music, so I'm gonna have to do something and this is my best shot. But, y'know, it was doubtful, it was never a fait accompli. The other thing was I'd taken my missus, who had no stage experience whatsoever, on this wacky adventure. But come on, man, we were hippies, y'know. It was all of that shit then. So it was nice that even against all odds and all of the trials—and there were a few—we suddenly found we'd done it. We'd cracked it."

Ultimately, this period in McCartney's life, as well as his music, was transformative for him. "I suppose it calmed me down a bit," he says. "Taught me to be a bit independent. 'Cause it was kind of frightening leaving the Beatles, I think [it was] for all of us, to some degree. So to just come out of that period was the good thing. It was like, Hey, I survived." **BW**

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(continued from page 76)

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GW Do you need a soundcheck to play a good show?

MORENO No, we can survive without one, but it's always nice to get one. Hopefully your crew has a general idea of your settings and they go up there and linecheck your gear, so that everything's pretty much in the right range. But a soundcheck lets you know what it's gonna be like when you get up there.

CANTRELL It's good to get comfortable in a room. There are so many variables, and not just with the acoustics. Maybe you're sick; maybe your head's plugged up. There are little differences in variances, and it's nice to be able to address those.

DuVALL It's important, because it helps you get a feel for the stage. I like to do a soundcheck where I'm walking around and can see where the bass traps are and where the dead spots are. I need to see the PA. I need to know the shape of the stage. Those little things are important.

MORENO At the same time, you've always gotta know that it's gonna sound different once people get in the room. It changes a lot.

GW What do you do when you only have a few minutes for a soundcheck?

KELLIHER Be ready. Be tuned. Get your stuff dialed in the way you think it should sound. You can't wait until five o'clock. Get your guitar strings on and just hit it.

CANTRELL Just try to be efficient with your time. Go up there and do something heavy and something that's a little lighter—maybe something that's got an acoustic in it. Just pick a couple songs that have a nice spread of things you're gonna need.

KELLIHER Pick a song where everyone's doing the most at one time, so you can gauge the full spectrum. That way you'll be like, Oh, shit. I can't hear what I'm singing. I'm not gonna be on key.

DuVALL It's good to get all the bad news out of the way first. But these things are very different, depending on whether you've got a crew or not, and whether you're playing arenas or the bar down the street. For me, I went literally from one extreme to another. When I was in all these hardcore bands, I was loading my own stuff up the steps and playing places where it's as raw as it could possibly be and you don't have your own sound guy. In those instances where you're really a club band, you just have to let each guy soundcheck one at a time, and stay silent while they're doing it. Let your drummer do his thing, then do the same thing with the bass player and the guitar player. And then you all make noise together to see what's going on.

HINDS That doesn't work with my band. Me and Bill are always up there ripping over each other. I don't even know he's even on the stage, and it doesn't even bother us anymore.

GW Are there problems that you've dealt with on the road that don't involve music?

CANTRELL Being a traveling musician is a veritable parade of insanity. Anything and everything that you can imagine happens. But the comedy factor is part of what's appealing—the stupidity of it, the ability to not take yourself too seriously and just go with the flow and adapt and overcome like a marine. You're in all these weird situations, but you're with your bros, man, so you've got something to laugh about every day.

DuVALL It is kind of like comedy when you're in a band like Alice in Chains and you're on your way to a radio interview in London, and the traffic is so bad that you end up getting out of the car and walking, parading down the street like the Monkees.

GW What are some particular problems you've encountered in clubs?

KELLIHER When people get onstage and try to sing along and step all over your pedal board—that really sucks. Once I started the first song and I felt like somebody punched me square in the mouth. A dude had hit the microphone stand and the mic went right into my teeth. I just saw stars and let go of my guitar. And they're still dancing, having a great time.

CANTRELL There's always one guy at the gig who's gonna wing something at you. I don't care where you play, there'll be one guy who thinks it's a great idea to throw a shoe or a beer or a bottle. Who knows what they're thinking? It's like, You're gonna go home with one shoe?

KELLIHER When the show's over, there's always 300 left shoes on the floor.

HINDS I once got hit with a half-eaten Snickers bar.

GW Do you ignore the antagonists, or when someone throws something is it confrontation time?

HINDS I'd rather have that than verbal abuse any day. When people yell, "Faggot!" I hate that. I just wanna kill 'em.

DuVALL I think, generally speaking, it's better to underplay it. Don't give 'em that much power. The only time it gets weird is if somebody in the crowd might be getting hurt.

CANTRELL I agree, but occasionally I've been hit with some shit, and it fuckin' hurts, man. We played in New York at the Nokia. It was a great sold-out show, and everyone was into it. We're coming up to the end, and some fuckin' asshole throws a full, unopened Heineken, and it hits me right in the ankle. I could barely stand for the rest of that show. I'm lucky it didn't break a bone. And at that point it was like, Really, man? You're gonna fuckin' throw something and hurt me. You came to see me, I'm here to play, and you're gonna throw a can at me?

DuVALL We were playing a racetrack, and Jerry got hit in the face with a shoe. We're playing "Man in the Box" and, all of a sudden, there's no guitar solo. I turn around and

Some
friends
tell you you're
good
looking.



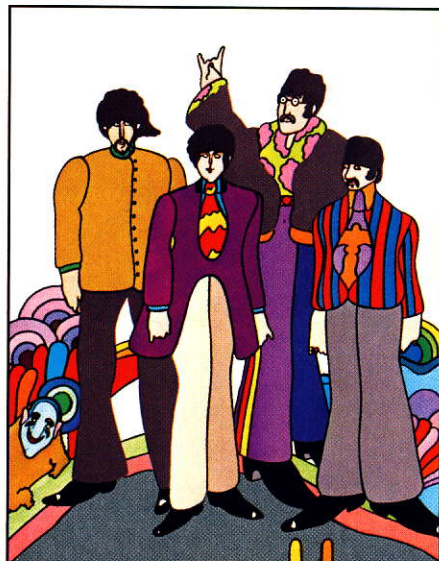
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he was gone. He was offstage.

CANTRELL It was the last song. It sucks to wreck it for everybody else, and most of the time I'll fuckin' play through it. But at some point it's so ridiculous. It's like, Fuck you, man. That's it. I'm out.

GW Back in 1991, Alice in Chains opened for Anthrax, Megadeth and Slayer on the Clash of the Titans tour, and the crowds were incredibly hostile.

CANTRELL We took some serious abuse on that tour. When we played Red Rocks [in Denver, Colorado] it was like that movie *Hero*, with the arrows [raining down]. The sky was black.

HINDS What were they throwing?

CANTRELL Everything they fuckin' could. There were coins and bottles. The thing that tripped me out the most was there was a gallon milk jug full of something and it crashed right into Sean [Kinney's] drum kit. We started picking shit up and throwing it right back at them. They were spitting at us. We didn't stop. We kept fuckin' playing. We jumped the barricade, spitting back at 'em, kicking 'em. We did the whole fuckin' set and walked off. And we were like, Jesus Christ, we gotta get the fuck out of here, they're gonna kill us. We were waiting to get in the bus to leave, and there were a bunch of Slayer fans backstage that had passes, and they started walking toward us. And we were like, "We're gonna get our fuckin' asses kicked." And they walked over and went, "Okay, man. You didn't piss out. I guess you're all right."

CANTRELL I remember a gig in Scotland or Ireland in the early Nineties when we went over with Megadeth and the big rage was spitting.

MORENO Oh, that shit happened to us in South America.

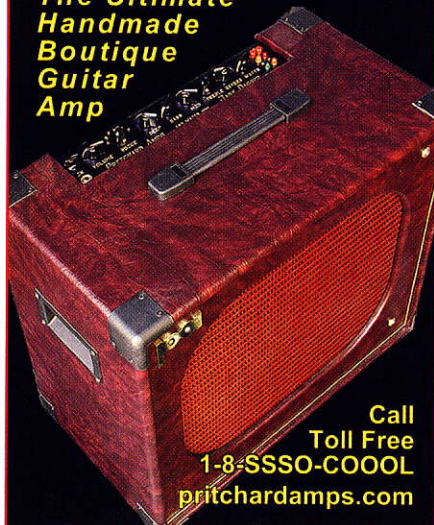
CANTRELL Layne [Staley] got wind of this. He got himself a black hoodie, and he cinched that fucker down and sang the whole gig with the mic right up to his mouth. You couldn't even see his face. Sure as shit, they started spitting as soon as we started playing, and by the time we were done playing his hoodie was covered with loogies. And the weird thing is they loved us.

CARPENTER The first time we went to Chile, we got coated in spit. We were like, Fuck it, bring it on.

MORENO I kept singing, and they didn't stop the whole time. I was covered. But what sucked even worse than that was, I ran to the dressing room to turn on the shower, and creak...fuckin' nothing. So I had to ride the whole way from the gig back the hotel covered in slime. **GW**

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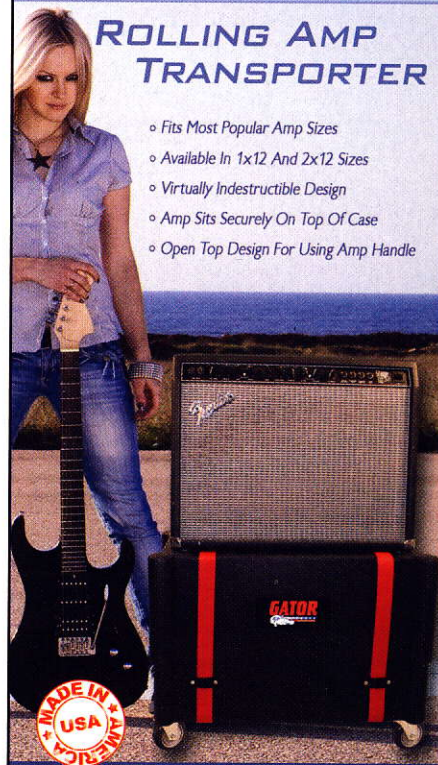


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THE GUITAR RIGS OF THE STARS

HEAVY HITTER

Bluesman Kenny Wayne Shepherd talks about Strats, strings and the condition of his calluses.

* BY NICK BOWCOTT

DESIGN PHILOSOPHY "I take a very traditional approach to my rig," says modern blues maven Kenny Wayne Shepherd. "Today's technology enables us to get vintage effects and amps in a reissue package, which is great for me because I can get the sound I'm looking for without taking my vintage gear on the road."

Serious blues players have a reputation for using heavy strings, and Shepherd is no exception. "My primary set up is 11, 14, 18, 28, 38 and 58, but I alternate between a 12-, 11- or

10-gauge string on my high E, depending on the condition of my calluses," he says. "I also find that the 58 has just the right amount of tension—I can hit it hard and the note will stay true. If I go any lighter than that, the string tends to go out of pitch, because I play really hard with my right hand." In keeping with his heavy-handed approach, Shepherd employs sturdy picks. "I use Fender heavy and extra-heavy picks," he says.

CONTROL ISSUES "I have a lot of pedals, but some are used only on one or two songs," Shepherd says. "The Tube Screamer and King of

Tone are the pedals that I use most. If I had to, I could get by with just those two and a wah."

FAVORITE PIECE OF GEAR "My original '61 Strat," he says. "On the road, I use a copy of that guitar that Fender made me. It has the essence of my original guitar's soul, and I don't have to worry about anything happening to the original on tour."

SECRET WEAPON "My King of Tone pedal, because I use it a tremendous amount. Plus, they don't really make them anymore. So that definitely qualifies it as a secret weapon, because it's hard to get your hands on one." □

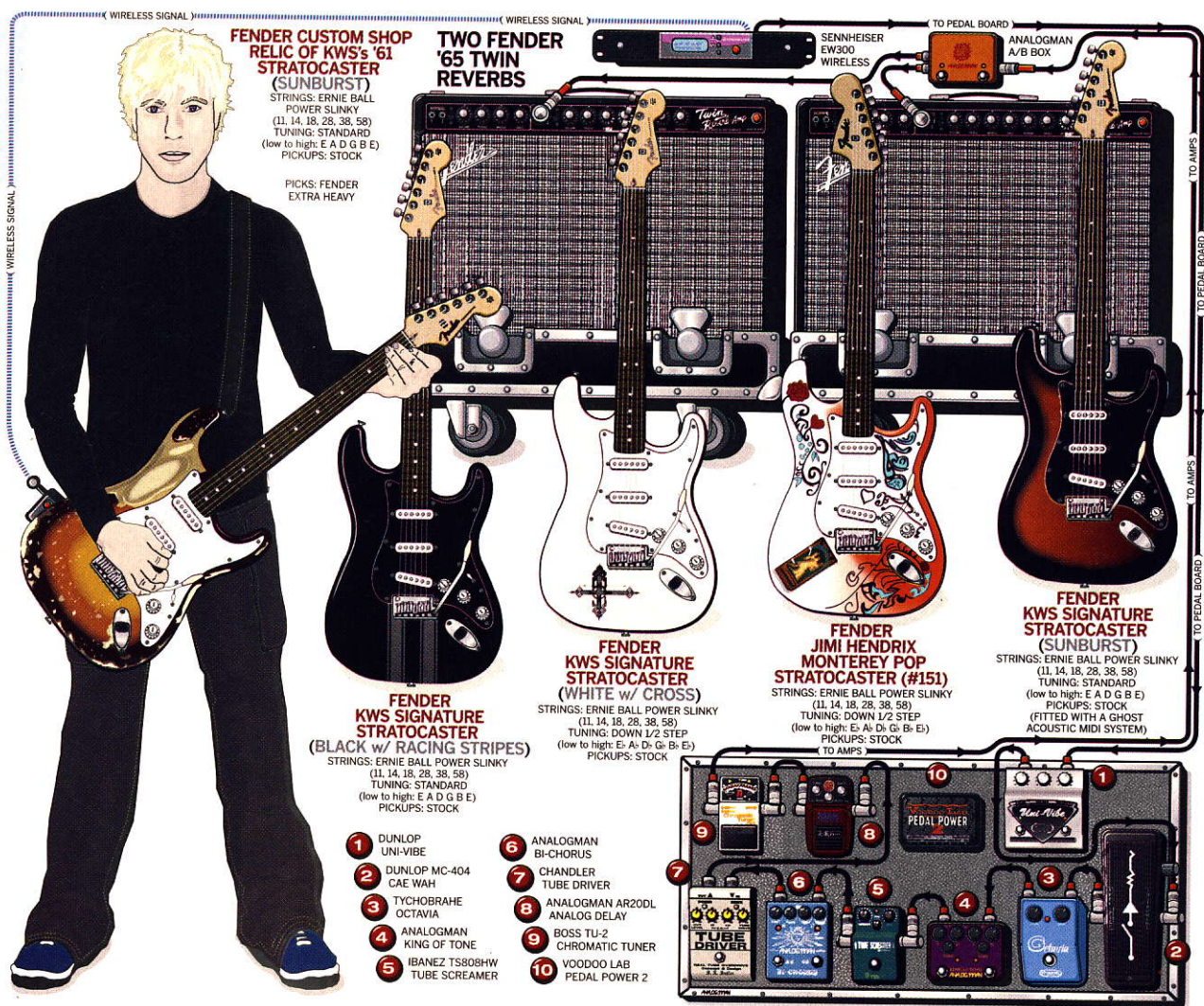


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